

RADIO PLANS FOR CHRISTMAS.



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[Continued at 10.15
A Talk at a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, December 6th.

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IMPORTANT TO READERS.

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Tadpole and Man.

By Professor JULIAN S. HUXLEY.*

THE business of the man of science may be summed up in two words—firstly, "What?" and secondly, "How?" So biologists must try to find out what manner of living things exist, and then, something of how they have come into existence.

In the first place, then, there is an enormous number of different kinds of animals and plants. However, this great army can be classified into a comparatively small number of main types or groups. To take but two of the most successful groups, there are the vertebrates, or backboneed animals, and the arthropods, or jointed-leg forms, which include the insects, the crustaceans, and the spiders.

Now, if we compare any two vertebrates, such as, for instance, a frog and a man, we find that, in spite of plenty of difference in detail, there is a similarity in ground-plan: both have teeth, a single pair of jaws, two pairs of limbs, red blood, heart on the ventral side, nerve-cord along the back, and an internal skeleton with a back-bone. A lobster, on the other hand, has several pairs of limbs, several pairs of jaws, heart along the back, nerve-cord where the vertebrate has its heart, no backbone, but a skeleton on the outside, compound instead of single eyes, and almost colourless blood. What is more, it would share these peculiarities with a cockroach or a spider, or, indeed, with any and every arthropod.

In spite of this difference in construction between arthropod and vertebrate, it cannot be asserted that one type of plan is much better than the other. A lobster is about as high an animal as a newt.

* In a Talk from London.

Furthermore the ground-plan persists in animals adapted to all kinds of life. For instance, the ground-plan of the four-limbed mammals remains recognizably the same whether the limb be used for running, as in horses, for swimming, as in whales, for flying, as in bats, or for grasping, as in man.

How is it that the plan persists through such change of function in the members of one group, while in another group there will be quite a different plan?

Another important set of facts is afforded by the study of development. As was noticed over a century ago, animals tend to become more and more like each other the further back we trace their development. No one would be likely to confuse a pig, a cow, a bat and a man—when grown-up. But only an expert could tell them apart as early embryos. Still more remarkable, the early stages of many animals are provided with organs which are absent in the grown-up individual, but do occur in other creatures belonging to the same group.

For instance, man and the frog again resemble each other in this—that at one stage of development they possess a tail like the majority of vertebrates. They also possess what are known as gill-slits—clefts on either side of the throat. In the tadpole, water is forced through these and so over its gills.

(Continued overleaf in column 3.)



Professor JULIAN S. HUXLEY.

Broadcasting—And Other Things.

By George Graves, the Comedian.

[Mr. Graves, who has already broadcast successfully, will be heard again on December 8th, S.B. to all Stations.]



MR. GEORGE GRAVES.

ONE of the most impressive moments of my life was that in which, a few nights ago, I stood for the first time before the queer-looking device known as a microphone, and broadcast from "2LO" a few random remarks that I fondly imagined to be in my best vein of humour.

I repeat that the occasion was one of the most impressive in my career; no first night in the theatre, I can say with truth, ever filled me with a greater sense of responsibility and awe.

"Nerves" Before the Microphone.

Here was I, a mere novice in this great new art of entertaining an unseen audience, the size of which was almost terrifying to the imagination! All over England, Scotland, Wales, and a large part of Ireland (so they told me), as well as on the Continent, people would be listening intently to my every word, my every inflexion, the more critical of me because their attention could not even for a moment be distracted by gestures or actions of any kind.

Standing before the microphone, that soulless and appallingly unsympathetic "gadget" which was to convey my sayings to a waiting world, I came nearer to knowing "nerves," as the term is understood in the theatre, than at any other time in my life.

Of course, because I am known as a comedian, only a comparatively few people, including those who have already broadcast, will accept this statement with the seriousness that I could wish for.

"Trying To Be Funny."

I shall be accused, with varying degrees of emphasis, of "trying to be funny." There are people, you know—I am well aware that you are not one of them—who still cling to the old-fashioned belief that a comedian cannot help being funny "on" as well as "off"; that life for him is a continuous round of jollity and mirth and joke-cracking.

"Now, do make us laugh, Mr. Graves: say something really funny—please!" This was said to me by my hostess at a recent evening party; having playfully tapped me on the arm with her fan, the dear lady sat back in her chair with the complacent expectancy of a tyro in the stalls.

For twenty years I have known that the trials and troubles of the popular comedian are painfully real. It was not until the above incident occurred, only a week or two ago, that I realized that they can be excruciatingly so.

More recently still, I was invited to a fashionable wedding. The breakfast, sumptuous as it was, will be memorable to me because I distinctly overheard a girl say to the man beside her: "But I always thought George Graves was funny."

The Misunderstood Comedian.

That sort of thing's enough in cause one to repeat the *same* *pes* made by a man I know on a similar occasion.

"So good of you to have invited me," he said, politely, taking leave of the bride at her going-away. "I hope you will ask me next time."

All this, you may wish to remind me, has nothing whatever to do with the subject of broadcasting.

My purpose in thus rambling—digressing, I

believe the best writers call it—off into these side issues is to show that a comedian is too often a sadly misunderstood entity. Apparently, the only time he is taken at his face value is when he has his make-up on.

Very few, even of my best friends, for instance, will answer for my sincerity, when I say that I think the case of the broadcasting novice ought to have more consideration than it has had hitherto. My experience of wireless matters generally does not happen to have been very profound, though I can force a day when I shall be able at least to distinguish between a rheostat and an aerial; the time may even come when I shall know what heterodyne means. At present, it conveys to my mind a rather vague impression of an evening meal for Robots or, perhaps, Martians.

But, anyway, I feel quite keenly and sincerely about the position of the man who is making his debut before the microphone.

My First Single Turn.

Think of all those millions of ears agog—some of them virtually flapping with expectancy—while a poor lone figure, in a shirt that is perceptibly being boiled all over again, and a dinner jacket that has suddenly shrunk to the extent of giving him a nasty naked feeling, stands there trying to move a tongue that has suddenly become several sizes too big!

Only once before have I experienced sensations akin to those I had at "2LO" at my first time of broadcasting. That was at Southampton—oh, years ago. I was thirteen. I had run away from London, home, and beauty, to woo fortune as a comedian, on the strength of my being able to sing two comic songs bought from a friend who was by way of being a minor music-hall celebrity.

I was a single turn—singularly single, I fancy. Anyway, I was billed to sing comic songs—"from his repertoire"; you know the sort of thing.

Up to the time that the overture started, I had quite a lot of assurance in hand, but the moment the bassoon—the place seemed full of them—and other things got busy, it all oozed out of me, leaving me dazed, mentally groping for mother.

A Misty Vision.

All that I seemed to be conscious of was a misty vision of the drummer in the orchestra—a mournful-looking old fellow with the longest, bushiest beard I ever saw; it held me fascinated, for every moment I expected his twirling drumsticks to catch in it. Then someone hit me a good one in the back; I issued into blinding light, and lo, I was "on"!

Phew! In fact, I think we might have another of those—phew!

I may not have succeeded in conveying to you any sort of impression of the horrors of a first appearance, but I beg that, at any rate, you will for once take a comedian seriously and believe that what he is saying is (also for once) true. And if, the next time you hear the name of a new wireless artist announced, you will have a heart and try to understand what the artist is like—well, these words of mine will not have been written in vain.

A Dash of Encouragement.

To which, I may add, that I hope all embryo radio entertainers will receive the gratifying encouragement that came my way a day or two after I had broadcast for the first time.

This letter, addressed to the B.B.C., came from a listener at Wallasey, Cheshire: "Please engage Mr. G. Graves to broadcast again. He struck me as being a most promising young comedian, and should have every encouragement."

Which was no small compensation for all that I had endured. Encouragement to those of tender years is always a beautiful thing; the trouble is that there is far too little of it. I am delighted to have been the recipient of just a dash of it, so to speak. The letter, I may add, is being framed.

Tadpole and Man.

(Continued from the previous page.)

which are, of course, organs for breathing in water. But in man though he never possesses gills, since the embryo draws oxygen from its mother's blood, the gill-slits are there just the same.

At an earlier stage still, both man and frog embryo show no sign of a jointed backbone—but, instead of it, a single rod, called the notochord, which is found in the adult of low vertebrates like the lamprey. Similarly, the embryo of the whale-bone whale has definite teeth, although the adult has none; and the human embryo not very long before birth is covered all over with long hair.

Next, there are many facts of the distribution of animals and plants over the earth's surface. Everybody knows that different animals come from different regions; but it is not always grasped that different regions often differ in respect of whole groups of animals. For instance, South America is the only home of the armadillos, the sloths, the vampire bats, and the llamas; but is totally without antelopes, sheep and oxen as indigenous products.

Finally, we come to the most interesting evidence of all—that of fossils. Fossils, as everybody knows, are the remains of animals or plants which have been preserved after death in sedimentary rocks, which have been laid down layer by layer under water, like chalk or sandstone. The English geologist, William Smith, made the great discovery that the different kinds of sedimentary rocks of which the earth's crust is made are not arranged anyhow, but have a regular sequence.

It thus becomes possible to construct a time-scale for all the sedimentary rocks known. These relations of one layer of rock to another are naturally broken where the different layers have not been much disturbed since first laid down. Where, however, great earth-movements have taken place, resulting in folding and crumpling and the raising of huge mountain ranges, as in the Alps, the layers may get forced out of place, even turned upside down, so that their relations to each other are much harder to disentangle.

Once this time-sequence was established, a momentous advance could be made with regard to the fossils. When these were examined, it was found not only that certain of the fossils of one particular layer were the same wherever that layer was found, but that the fossils changed from layer to layer. Certain special kinds of fossils, such as various kinds of common sea-shells, were found to be absolutely constant in one layer; certain other kinds of the same general sort of shell in another layer. Such fossils are called index-fossils, since they are so typical and constant.

The reptiles can be traced somewhat further back into the past, but they, too, then disappear, and the only land-group remaining is that of the Amphibians, several of which were then much bigger than any to-day, resembling great salamanders of over six feet in length. The earliest of these lived in the Carboniferous period, when our coal-measures were being laid down. But before this, they are wanting, and the only vertebrates in existence lived in the water, in the shape of numerous fish. Thus, the book of the rocks, which cannot lie, shows us that the different groups of vertebrates appeared at different times, the lowest first, the most highly-developed at the last.

There are the facts, and they constitute our problem. What do they mean? They can all be accounted for if we suppose that living species are not fixed, but have gradually evolved or developed from other forms, and that, in fact, the whole organic kingdom has suffered a gradual evolution, moulded by its inner urge and by the strong guidance and pressure of outer circumstances. This is the theory of evolution, which is now held, in some form or another, by every biologist.

Official News and Radio Gossip.

"The Prime Minister of Mirth."

MR. GEORGE ROBEY, famous everywhere as "the Prime Minister of Mirth," will make his first appearance before the microphone at 11 p.m. to-morrow evening, December 5th. Mr. Robey, who is appearing at Newcastle, will broadcast from the local studio to all stations.

On the same evening, at 10.30 p.m., Miss Cicely Courtneidge and her husband, Mr. Jack Hulbert, will entertain from the London Studio.

The Wave-Length Problem.

The least said about the technicalities of the European wave-length situation at the moment, the better; unexpected difficulties are always the worst to negotiate. But it is equally undesirable that listeners should hold hopes of an improvement which has no possibility of being fulfilled for some time to come. Rather they should know definitely that the existing state of affairs must unfortunately continue during the present winter. No scheme satisfactory to all who must participate in it has been yet devised by which room can be found for 150 broadcast stations in a wave-band which can only properly accommodate 100 stations. Yet, only a confirmed pessimist would say that the skill of Europe's experts will not eventually overcome the attendant troubles to the satisfaction of everybody concerned.

Winning Through.

New proposals are, in fact, now being drafted, and even if these prove to be the solution the experts are seeking, they cannot be put into immediate operation. For the time being, therefore, no general alteration will be made in the wave-lengths of European broadcast stations. Jamming between one station and another must get worse before it can become better, though most assuredly those whose task it is to eliminate what, after all, is unnecessary interference will win through in the end.

Manchester's Sunday Pastimes.

The Manchester Station's Sunday programmes are shortly to be given a rather more varied turn. On Sunday, December 13th, a mimic play, *The Travelling Men*, written by Lady Gregory, will be performed. It is felt that it would be an improvement to include in the Sunday afternoon transmissions, as often as possible, a play which will be in keeping with the spirit of the day. *The Travelling Men* is eminently suited for such production and, should the experiment be successful, it is hoped to continue this series.

The City of Birmingham Police Band.

An important Military Band Concert will be given by the City of Birmingham Police Band, conducted by Mr. Richard Wessell, on Wednesday, December 16th. This feature will be relayed from the Town Hall, Birmingham. In the same programme, listeners will hear the Cathedral Male Voice Quartet and Miss Eva Tollworthy (contralto).

"A Foretaste of Christmas."

As Christmas is drawing near, a short entertainment entitled "A Foretaste of Christmas," in the shape of a Radio revue, will be broadcast from the Edinburgh Station on the evening of Friday, December 18th. The performers will be drawn from the Station staff, and Miranda's well-known orchestra have undertaken to give assistance.

On the same evening there will be a recital of vocal duets by Miss Marion Richardson and Mr. Robert Barnett, whose names are well known to listeners, both in Edinburgh and elsewhere, and they will also broadcast a short recital of the works of Weber to commemorate the composer's birthday. Another feature during the evening will be a piano-forte and violin recital by Miss Mary Grierson and Miss Theo Hunter.

Beethoven's Birthday.

Beethoven's birthday falls on December 15th and, to mark the occasion, Professor D. F. Tovey, Director of Music at the University of Edinburgh, will give a short lecture-recital on Beethoven at the Edinburgh Station at 8 p.m. Professor Tovey is recognized as one of the leading Beethoven scholars in the world to-day.

A Shakespeare Evening.

At the local concert at Plymouth Station on December 18th, Mr. William Macready and Miss Edna Godfrey-Turner will give their well-known rendering of excerpts from the works of Shakespeare. Mr. Herbert Wellington (bass), one of the best known vocalists in that part of the country will sing appropriate numbers from Purcell and Parry.

Arrangements are in full swing with regard to the Plymouth Radio Revel for December 15th. The dance will take place in the Assembly Rooms of the Royal Hotel, and the Mayor of Plymouth, Councillor R. J. Mitchell, has kindly consented to give his patronage.

Christmas Choral Relays.

The acoustic properties of the Ulster Hall, Belfast, have often been proved to be satisfactory for radio, and the two Christmas concerts of the Belfast Philharmonic Society which will be broadcast from there should be a considerable attraction. The works to be given are Handel's *Messiah*, on Friday, December 18th, and the *Elijah* of Mendelssohn, on Saturday, December 19th. In addition to the Society's chorus and orchestra, 400 strong, the four soloists represent British singing at its best. The conductor on each occasion will be Mr. E. Godfrey Brown.

From "2LS" to Spain.

Leeds-Bradford listeners are promised a programme which should suit the taste of everyone on Friday, December 18th. Not only is it largely original, including, as it does, a Southern romance, *Bonita*, written by John Sayre, the popular "2LS" "Smilesmith," who, in fact, is conducting the tour in sunny Spain, of which the programme is to consist, but the music has been composed by Mr. Cecil Moon, who has organized so many successful evenings at this Station, that he needs no further introduction to listeners.

As an additional guarantee of success, it need only be mentioned that the artists are Miss Florrie Harrison, soprano, Mr. Wilfred Hudson, tenor, Mr. Richard Wilson, the Yorkshire bass, the "Two Jacks," and the Harrogate Royal Baths Quartet. Altogether, *Caprice Espagnole*, as this programme has been named, promises to be something out of the ordinary, the grave and gay being skilfully intermingled. No programme could be accused of dullness which includes the "Two Jacks."

A Prize-winning Ladies' Choir.

The Hull Melian Ladies' Choir, conducted by Mr. J. W. Rossington, L.R.A.M., who have been prizewinners at Nottingham (twice), at Cleethorpe (twice), as well as at York and Hull, will be included in the Hull programme on Friday, December 18th. In addition to glee and part songs, a duet, a trio and a quartet will be sung by members of the Choir.

Romeo and Juliet.

The opera *Romeo and Juliet*, which was to have been broadcast from Manchester on November 21st, but which was postponed in conformation with the general policy on the occasion of Queen Alexandra's death, will be given on some date in the near future to be definitely decided later. Listeners who have applied for booklets descriptive of the opera are, therefore, advised to retain them until the performance is given. There are still a few copies of

the booklet available and these can be applied for at the Station, or they can be obtained by sending a stamped addressed envelope marked "Opera."

A Noted Pianist at Dundee.

Dundee music lovers are promised a treat on Friday, December 18th, when Mr. John Petric Dunn, the noted pianist, pays his first visit to Dundee Station. He will be heard in various solo items and also in the Beethoven Sonata in A Major, Op. 69, for cello and pianoforte. The cello will be played by Mr. D. Miller Craig. The remainder of the programme will be sustained by Miss Jean Taylor Smith, in a recital of Scottish verse, under the auspices of the Scottish Association for the Speaking of Verse, and by Mr. James G. Cameron, baritone, in two groups of songs.

Another Combined Orchestra Feature.

The last broadcast of the combined orchestras, Steadman's Symphony Orchestra and the Wireless Orchestra, under the conductorship of Mr. George Steadman, was so well received by Aberdeen listeners that a similar programme is to be broadcast on Sunday evening, December 13th. Mr. Steadman is the conductor of the orchestra which is relayed from the Electric Theatre, Aberdeen, almost every evening, from 6.30 p.m. to 7.0 p.m., and on Wednesday afternoons. Mr. Steadman's programme this evening will contain, among other items, the overture to *A Midsummer Night's Dream*, and Beethoven's "Symphony No. 5 in C Minor."

A Scottish Farce.

In a programme of Scottish drama and music at Aberdeen on Friday night, December 18th, there will be presented *The Worthy*, a Scottish farce, in one act, by Arthur Black. Mr. Black is the author of *The Fairies*, *The Luck Penny*, and *The Poacher*, and no further introduction is necessary for listeners who have enjoyed these plays.

The Next Eisteddfod.

Dr. D. Vaughan Thomas will broadcast a talk from Swansea, which will be S.B. to Cardiff, on "The Music for the Welsh National Eisteddfod, Swansea, 1926," on Tuesday, December 8th, at 7.10 p.m. This should arouse considerable interest in Wales, as it will explain the ambitions and ideals which the Music Committee of the Eisteddfod have tried to express in their selection of music.

Important Talks.

The Rev. B. T. Butcher will give the bi-monthly missionary talk on "Among the Cannibals of Papua," on Sunday, December 13th. Mr. Butcher has lived among cannibals for over twenty years and has a thrilling and engrossing story to tell.

On December 14th, Brigadier-General J. B. Wroughton is to talk on Winter Sports, with particular reference to what can be done in the way of winter sports in this country.

On December 15th, Dr. Saleeby will give another of his popular talks; this time on "The Things We Live By." A talk appropriate to the season will be given, on December 16th, by Lieut. Colonel G. L. J. Tuck, C.M.G., D.S.O., who is to tell all about the Christmas turkey; while on December 17th a London van driver will talk on how the Christmas parcels are collected and delivered. Later on the same evening we are to hear from Sir Charles Sanderson how the Christmas rush is handled at the G.P.O.

"Christmas Presents."

It is specially appropriate that on Sunday, December 20th, the address will be given by Dr. Henry Rodgkin, the leading Quaker of the day.

The talks during Christmas week will also be of a seasonal character. On December 22nd Mr. Filson Young has taken for his subject, "Christmas Presents," and on December 23rd Mr. Kenneth Hare will tell of many Christmases far and near.

Three Famous Hymn Writers.

By Francis Gribble.

COWPER, Newman, Faber—these are three of the most famous hymn writers of modern times. Cowper's "God Moves in a Mysterious Way"; Newman's "Lead, Kindly Light," and Faber's "Hark, Hark, My Soul," are familiar hymns to most listeners. Each of the three writers had other titles to fame besides his hymns, and other claims on our interest. Let us speak of Faber first, for he is the one of the three of whom the world knows least.

He was of French descent—a member of a family of Huguenot immigrants, originally, one suspects, called Fabre. Harrow was his school, and Oxford his University. He was one of the few real poets to win the Newdigate prize for English verse.

Wordsworth's Praise.

Witness was borne to his poetic gifts by no less an authority than Wordsworth, whose acquaintance he made when, as an Oxford tutor, he took a "reading-party" to Ambleside. When he told Wordsworth that he had accepted the rectory of Elton, in Huntingdonshire, that excellent friend of his replied: "I do not say you are wrong, but—England loses a poet."

What England gained, in losing a poet, was, however, not an Anglican incumbent, but a Catholic priest. From his undergraduate days onwards, Faber was caught in the net of religious controversy. He was terribly in earnest—instinctively convinced, not only that he had a soul to be saved, but that his salvation depended upon his acceptance of a specific creed. Letters written while he was an undergraduate show him, even then, haunted by a doubt whether Dissenters could be saved. That doubt drove him into the ranks of the Tractarians; but it was not long before he found their position untenable.

A Winning Preacher.

A visit which he paid to Rome was the critical turning point of his life. In his own Church, after his return from that visit, he seems, for a season, to have introduced Catholic ritual and preached Catholic doctrines. In most parishes such proceedings would have provoked a storm; but Faber was so amiable a man and so winning a preacher, that he carried the parish with him.

When he announced his departure, confessing that the doctrines which he had been preaching, and which he believed, were not the doctrines of the Church of England, his parishioners said that that made no difference to them, but that they would gratefully listen to any doctrine he liked, if only he would consent to go on preaching.

Subsequently, he became a preacher at the Oratory, and wrote his popular, but rather plaintive hymns, "Hark, Hark, My Soul," "O Paradise, O Paradise," and several others. Their characteristic note is the longing which they express for rest and respite from the sorrows and sufferings of a sinful world. Critics have sometimes proposed that they should be turned out of our hymn-books for that reason, but they are too beautiful to be sacrificed. The pathetic tone apparently reflects the foebleness of the author's health. He was always fragile, and, during his later years, he was a martyr to sedentary life.

Composed in an Orange Boat.

Newman's career in many respects resembled Faber's. Like him, he began as a Calvinist, was, for a time, a college tutor, held an Anglican benefice, and ended as a devout adherent of the Church of Rome. Emotionally, however, he seems to have been less intense—a convert who reached Rome at the end of a long and earnest search for truth rather than by a rapid flight, and that difference between the intellectual and spiritual equipment of the two men is mirrored in their hymns.

Faber was more a singer than a poet; Newman was more a poet than a singer. "Lead, Kindly

Light," is, assuredly, one of the most beautiful hymns in all our collections; but it is really less a hymn than a poem. It does not, as most hymns do, yield all its secrets on a first quick perusal. One likes to re-read it and linger over it, and its author, we may be sure, had no expectation of ever hearing it in "choirs and places where they sing" when he composed it, hunched, in an orange boat in the Straits of Bonifacio.

On the Borderline.

Cowper was a hymn-writer of a very different type. Like the others, he was a classical scholar, though he got his scholarship, not at Oxford, but at Westminster School; but that is practically the only point in which he resembled them.

He was a greater poet than either of them, occupying a far more prominent place in the history of literature, serving as a link between the classical school of Pope and the romantic school of Byron and Shelley, his hymns being only a fragment of his total poetical output. Also he belonged to a different religious school—the so-called evangelical school, to which the Church meant nothing and the Bible everything—the school, as the student of religious literature remembers, not only of Moody and Sankey, but also of Bunyan and Milton.

His life, however, was purely a contemplative life. Except when he was translating Homer, he never had an active occupation which took him out of himself. He lived in the country—chiefly at Olney—always on the border line of insanity, never vexed, indeed, with religious doubts, but always crushed beneath the burden of a sense of sin. The Rev. John Newton—the converted slave-trader—was his spiritual mentor, and Newton's spiritual influence seems to have alarmed him more than it comforted him.

Faith and Despair.

Newton also was a poet—sufficiently a poet, at any rate, to write hymns—and his compositions were first printed, side by side with Cowper's, in "The Olney Hymns." "How Sweet the Name of Jesus Sounds in a Believer's Ear" is his. It is still sung, and, therefore, still remembered; but Cowper's hymns are of a different quality. They render every mood of the man in trouble about his soul, from the faith which can move mountains, to black and blank despair, and their rendering of those moods is always that of a poet, not of a mere versifier.

SONGS WORTH KNOWING.

"The Dearest Lover."

THE words of this charming song are by Walter Herries Pollock, and they have been set to music by Maude Valerie White. We publish the words by permission of the publishers, G. Ricordi and Co.

It is not mine to sing the stately grace,
The great soul beaming in my lady's face;
To write no sounding odes to me is given
Wherein her eyes outshine the stars in heaven.
It is not mine to sing the stately grace,
The great soul beaming in my lady's face.

Not mine in flowing melodies to tell
The thousand beauties that I know so well;
Not mine to serenade her every tree
And sit and sigh my love in silence.
Not mine in flowing melodies to tell
The thousand beauties that I know so well.
But mine it is to follow in her train,
Do her behests in pleasure or in pain,
Burn at her altar love's sweet frankincense
And worship her in distant reverence,
Burn at her altar love's sweet frankincense,
And worship her in distant reverence.

Plans for Christmas.

Yuletide Radio Programmes.

BROADCASTING will contribute a large share to the pleasures of Christmas, and the B.B.C. are arranging suitable programmes. These will occupy the whole of the week before Christmas Day.

On Sunday, December 20th, a Ballad Concert will be given by radio "stars" in the afternoon. There will be items by the Squire Octet, which for nearly two years has been one of the most popular broadcast combinations, and which has recently extended its activities to the variety stage. Miss Peggy Cochrane will give violin solos, and the programme will also include Miss Edith Penzance, the English flautist who, from the earliest days of broadcasting, has been a radio "star."

During the evening of the same day, the band of the Grenadier Guards will give a programme of items appropriate for Christmas-tide; while there are also to be songs by Mr. Harold Williams (baritone) and items by Mr. Maurice Cole, the popular pianist.

Sir Gerald du Maurier.

The early part of the programme on Monday, December 21st, will consist of a Christmas play given in French, and Sir Gerald du Maurier will broadcast a seasonable talk. The main portion of the musical programme which follows will be played by the London Chamber Orchestra, under the conductorship of Mr. Anthony Bernard; this will include the appropriate "Concert" for Christmas Night, by Correlli. Then there will be a short poem by Tailleferre, the woman composer who is among the famous French "Six." There will also be the first broadcast performance of Dr. Vaughan-Williams' new violin concerto, in which the soloist will be Mr. Samuel Kutcher.

A Thousand Boys to Sing.

A new feature will be introduced into broadcast programmes at 9 p.m. on December 21st, when the closing part of the End-of-Term Concert will be relayed from Marlborough College. This will include the School Song and other items which, as given by a chorus of over a thousand boys, should be very impressive. Incidentally, it is hoped that this will be the first of a series of similar relays from the great English public schools.

An Old-Fashioned Party.

On Tuesday, December 22nd, Mr. Percy Pitt will conduct a shortened version of that popular Christmas opera *Hansel and Gretel*, by Humperdinck. Other features of the week, of which details are now being arranged, will include a really old-fashioned Christmas party, when listeners will hear many sounds customary to the games and jollity so dear to a genuine English home party. There will be the attendant "forfeits," charades, mistletoe fun, old-time songs, and so on, while "Sir Roger de Coverley" will also find its place.

Then on Christmas Eve, probably about 8.30 p.m., carols and waits will be relayed from "somewhere in London," though this is a secret which must not yet be disclosed.

Christmas Chimes.

On the morning of Christmas Day, the chimes of Bow Bells, beloved by Cockneys, will be relayed from London and other stations. These will be followed, in the afternoon, by the bells of Canterbury Cathedral; and in the evening there will be a programme in the Studio by the Band of the Scots Guards. Mr. A. J. Alan will give another of those extravagant yarns which listeners always appreciate. Then of course, there will be dance music, and few people will say that three hours, between 11 p.m. and 2 a.m., will be more than enough on Christmas Night.

The programme on Boxing Day will be as light as possible. The full details have not yet been decided, but John Henry will contribute his share, and there will be more dance music. There will also be a Studio performance of Bach's "Christmas Overture" on Sunday, December 27th.

PEOPLE YOU WILL HEAR THIS WEEK.



[London.]

Mrs. NILDA AMICO (Soprano) will be heard from London on December 9th.



[Maurice Beek & Macgregor.]

Miss TONI FARRELL (Pianist) will be in the Birmingham programme on December 7th.



[Glasgow.]

Miss LORNA HUBBARD will be heard in "The Quest of Elizabeth," to be broadcast from Aberdeen, Glasgow, and Birmingham on December 11th.



[Dover.]

Mr. PETER BERNARD will sing synagogical songs at Dover on December 3th.



[Vaughan & Freeman.]

Miss LOTTIE VENNE, the famous actress, appears in "Lionel and Clarissa," to be relayed from the Lyric, Hammermill, to London and Coventry on December 11th.



[Maurice Beek & Macgregor.]

Miss ESTHER COLEMAN (Contralto), who will sing at Bournemouth on December 8th.



[Bristol.]

Mr. DAWSON MILWARD is to read selections from Joseph Conrad's works, to be broadcast from London and other Stations on December 11th.



[Maurice Beek & Macgregor.]

Miss JEAN PAULE and Miss LEONIE LASCELLES (Entertainers), will be heard from Bournemouth on December 10th.



[Plymouth.]

Mr. MIDDLETON WOODS (Entertainer) is taking part in the Plymouth programme on December 11th.

Listeners We All Know.

No. 3.—The Man Who Will Talk. By F. Morton Howard.

"COME in, old chap! You're just in time!" he very hospitably greets you, when you call. "There's a topping concert just starting on the 'wireless.' I'll switch it over on to the loud-speaker for you."

He plants you before the loud-speaker and you settle yourself to enjoy the strains of orchestral melody pouring brightly forth.

"Care for chamber music?" he inquires, on a light, conversational note.

You nod, in order to avoid interrupting the music. He doesn't see your nod and so he leans forward and pats your knee.

"I asked you if you like chamber music?" he observes, in louder, more insistent tones.

"Yes," you state briefly, for you don't want to miss the passage that is just being played.

"You do like it?" he persists. "Or, do you mean you know I'd asked you?"

"Yes, I do like it," you reply, hurriedly.

"So do I," he asserts.

He seems to be expecting you to make some response to that, but you don't quite know what to say, so you give him a nod and a rather fatuous smile and bend a trifle closer to the loud-speaker.

"Yes, I'm very fond of chamber music," he explains, and again he appears to be waiting your reply.

"Oh, are you?" you offer, rather lamely.

"Very fond!" he avers.

"I like military band music, too," he announces.

"Don't you?"

You repress a sigh of impatience.

The strains from the loud-speaker cease.

"Jolly one, wasn't it?" he remarks.

"I could see by your face that you were enjoying it. Ah, now there's a song coming. We must listen to this. Well-known singer, Miss Middlesey. Pity to miss any of her song."

We listen in dead silence to the announcer. A piano rubato on the prelude to Miss Middlesey's song. And, just as she begins to sing—

"I remember hearing Madame Tudski sing this very song, years ago," he recalls.

You nod.

"No, wait a bit," he exclaims. "Was it Madame Tudski?"

"Come to think of it, I rather fancy it was Madame Chapin."

You nod twice and try to listen to the song.

"Can't hear her very well," he complains, quite unjustly. "Can you hear all right?"

"Splendidly! At least," you amend hastily, "I can when—"

With belated politeness, you check yourself.

"Of course," he remarks, "sometimes the conditions for hearing are much better than at other times."

You quite believe the statement.

Suddenly he chuckles.

"What a memory I've got!" he explains. "It wasn't Madame Tudski or Madame Chapin. It was Bella Maverston. You remember Bella Maverston?"

Used to sing regularly at the Crystal Palace, and the Three Choirs' Festivals and that sort of thing."

Miss Middlesey has now reached the end of her first song. Silence prevails. Not a word is spoken till the very moment she embarks on her second

song. Then your companion takes the opportunity to ask you if you have ever been to the Three Choirs' Festival.

Tensely, you reply in the negative. He then tells you that he's never been, either. He recollects, however, that once, when quite a young man, he indulged in a cycling-tour down Gloucester way. And he goes on to give you a list of the principal towns he then visited and to narrate some of the outstanding experiences of the tour.

Miss Middlesey finishes her second song. You have not heard much of it through your companion's monologue.

"Ah, she wasn't so bad, after all."

"Hush!" he requests. "They're just going to announce the next items."

"Ah, Herbert Hoskins!" he murmurs with satisfaction. "I'm glad we're going to hear him."

Mr. Hoskins begins to sing, but you find it difficult to listen single-mindedly to him, because you are expecting your companion to interrupt at any moment. You wait for him to interrupt.

But he remains silent. Just as you decide that he has reformed, and prepare to relish the notes of Mr. Hoskins, your companion leans forward.

"Talking about the Crystal Palace—" he observes.

"We weren't!" you snap, rather rudely.

"Oh, yes, we were, old man! At least, I mentioned it just now. You remember, I said—"

"All right," you accept a little pettishly. "I remember! Well, what about the Crystal Palace?"

"I—I forget now."

You thankfully give one again to Mr. Hoskins.

"Oh, yes, of course!" explains your companion, half a minute later. "I remember now. I was going to say something about football. The Crystal Palace, and the Crystal Palace team, you know. I was going to say—now, what was it I was going to say?"

Mr. Hoskins finishes his first song, goes on to sing his second.

"I wonder what it was," murmurs your companion, quite plaintively.

"Football?" you almost bark in your impatience.

"Yes, yes, I know, old man, but—"

You find yourself speculating, to the exclusion of Mr. Hoskins's voice, what it could have been that your friend was going to remark. While you are still wondering, Mr. Hoskins ceases.

"There, wasn't that well worth hearing?" demands your companion. "Ah, now we're going to have a violin solo by Tremont."

When you hear the strains of the violin floating from the loud-speaker, you at once find yourself in agreement with your friend's prophecy.

"What did the announcer say he would play?" inquires your companion.

"Tarantelle in G Minor, Hristoff's."

"Oh, no, surely not!" he argues. "That's not Hristoff's Tarantelle. Hristoff's goes like this—"

And he proceeds to whistle the motif.

You rise, hold out your palm to him.

"Hullo, old man, you're not going, surely?" he protests. "I thought you liked listening."

"So I do," you reply, "to the 'wireless'!"

[We shall publish another story in this series shortly.]



"I remember hearing Madame Tudski sing this song," he recalls.

Radio Revels.

Fun, Competitions and Dancing.

THE World's Biggest Dance" is the title given to the Radio Revels which take place on December 15th. True, the Revels will consist of many dances held in different parts of the country, but they are all part of one huge organization, and at times a single orchestra will supply the music for them all.

Actually, there will be about a score of officially arranged revels, all going on simultaneously, from Plymouth to Aberdeen and Belfast. But there will also be many other unofficial revels in towns and cities where there are no broadcast stations. Had it been possible, the B.B.C. would have extended the scheme to include all places which might have wanted to come in; but this could not be done in the time available. Perhaps it may be possible to do so in the future.

Art Through the Ages.

London and the suburbs will have four revels, the principal one being that at Olympia. Here the fun will go on from 9 p.m. until 4 a.m. on the following day. As well as dancing, there will be many other attractions, including a Pageant of "Art Through the Ages," arranged by the Dancing Section of the Faculty of Arts.

This Pageant will depict representative dances from Celtic times to the present, and will even venture into the future. Fancy dress will be optional to guests, and there will be prizes for all sorts of other competitions. Many famous radio, stage, and screen favourites will be present.

Only a few days remain in which to purchase your tickets. These can now be obtained, price one guinea each, from addresses already published in *The Radio Times*, and from the usual agencies.

The suburban revels will be held at the Cusickwood, Tottenham, and Wimbledon Palais de Danse, where several of the best-known dance orchestras in London will play. The price of tickets for these revels has been fixed at 3s. 6d. each.

Brighton En Fête.

Brighton, though it has no broadcast station, will also have its revel, which has been arranged by the *Daily News*. This will take place at the Regent Dance Hall, and one of the attractions of the evening will be demonstrations of dancing by Leonard Ritte and Beryl Everts, last year's champions in the *Star* dancing competition.

Details of the Revels arranged for the provinces, including the accommodation available at the various hotels and halls where they will take place, and the price of the tickets, have already been announced in these pages. But the object of the Revels is not only to bring together in large social parties all those who are interested in broadcasting, so that they may enjoy themselves; the real purpose is that listeners and their friends may practice charity in some of its best forms.

To Brighton Dull Lives.

All will agree that the "Wireless for Hospital Fund," inaugurated some time ago by the *Daily News*, through which the lives of many thousands of sick and infirm people have already been brightened by listening to the broadcast programmes, is one of the most commendable objects that could be brought before any of us.

The whole of the profits from the Olympia Revel will go to this fund, as will also a percentage of those from every other revel. Even the unofficial revels can help. Numerous provincial wireless and other charities will also benefit.

These are the only reasons why the B.B.C. is identified with the project, and why it asks its listeners to book the date and support the Revels to the very best of their ability.

Pity the Announcer!

Some of His Trials.

WHO would be an announcer? Not I! Of course, it must be very pleasant to receive letters saying what a beautiful, romantic voice you have. It must also give one a sense of importance to broadcast the General News Bulletin, and to announce the three-thirty winner, so anxiously awaited by mine host of The Blue Pig at Slapton-in-the-Marsh, where the evening papers penetrate not and the morning papers only arrive at lunch-time the next day. All this is very pleasant and yet—ah, yet the life of an announcer is fraught with dire and terrible dangers.

The announcer receives the Weather Forecast and the General News (all neatly typewritten) and goes bravely into the studio. The Weather Forecast, since it only concerns the British Isles, he knows by heart—that is, if he is an Englishman. Where the typescript happens to be illegible, he merely puts a depression in the usual place—that's right, Iceland.

Facing a Unit.

The preface to the General News, i.e., the copy-right acknowledgment, is easy enough, yet I am on tenterhooks lest he should say "Copyright by Righters." He never does, though, the clever fellow! And then you may hear a stifled groan. He is face to face with one of those terrible crises that beset the announcer's path, which shorten his life, turn his hair grey, and reduce him to an every-plutonium-tells-a-story wreck. The first typed slip reads: "It is reported from Pryznski, Poland, that General Czaplinski, in command of the Polish manoeuvres, has moved his headquarters from Zaynsysek to Prynskiysek, on the frontier line Keyzempzysk-Chityrskiyek."

I mean to say—well!

The next item of news is also Continental. The announcer wipes the perspiration from his brow, moistens his dry lips, and plunges heroically on: "The delegates at the International Conference of (any old thing you like) are Graf von Strumpfungstein und Dummheit, Germany; Count Czaplinski-Zzasympski, Carcho-Slovakia; Mr. Kotchamphion-offskovitch, Russia; Mr. Radionovnovovantich, Yugo-Slavia; Christophoro Chrispotatopolopolis, Greece; and Sadi Nid el Tiflis Bey Rhamati ni Harous al Buji-Musjid, Turkey."

No. An announcer's life is not a happy one.

THE KEYS OF JERUSALEM.

THERE are thousands of episodes of the Great War about which most of us have yet heard nothing. How many people know the story of Sergeant Frederick Hurcomb, of the 2nd 19th London Regiment, when, in the early hours of December 9th, 1917, while out with his patrol on the Jafa Road, in Palestine, he met a party of weary and dispirited Turks, including the Mayor of Jerusalem, who offered him the keys of the Holy City?

Sergeant Hurcomb, who is now a railway worker, will tell the story during the Jewish programme which is to be broadcast from London and other Stations on Wednesday, December 9th. He will tell how he refused to accept the surrender of the city, and how the Turks had to keep possession until the arrival of the British General, who alone could take the official responsibility.

The photograph on this page, taken by a member of the American Colony, who accompanied the Turks, shows the meeting between Sergeant Hurcomb, in the centre, and his comrade, Sergeant Sedgwick, with the Mayor of Jerusalem and other notables. The plate was subsequently destroyed for official reasons, but not until two prints had been taken. The photograph has not hitherto been published, except in an Old Comrades' magazine two years ago, and we are able to publish it now owing to the courtesy of Captain C. F. Ashdown, M.C.

Tuning-Up the Orchestra.

Queer Noises that Make for Success

WHEN you put on the headphones to enjoy a radio symphony concert, the announcer's voice is often heard through a medley of canary-like trills made by the orchestra tuning-up. Although many people are not fond of this prelude, it is inevitable in a concert hall, and since the beginning of broadcasting it has been used to give realism to radio programmes.

A good orchestra and a poor one can be distinguished by the manner in which they tune-up. With the one, it is a series of noises which are not unpleasant. With the other, it can be exceedingly painful, and many attempts have been made to render tuning-up unnecessary. Handel could not stand the noise, and made his orchestra tune-up in another room before the concert began.

The story is told of a wag who slipped into the ante-room where the tuned instruments lay, and, with fiendish ingenuity, de-tuned every one. Presently, the orchestra marched into the concert room and took their places. Handel gave a vigorous first beat and a chord welled forth which was beyond the imagination of even the most modern Russian composer. Handel lost his temper, and having smashed a double bass, which was the instrument nearest to him, rushed out to look for the man who had played this trick upon him. What happened to the poor practical joker is not recorded.

It is usually the plaintive oboe that gives out

the "A" by which the orchestra tunes; but when a full choir and organ are used in addition to orchestra, the organist sounds the note. Violinists tune their "A" string first, and once that is right, it is not hard to set the others.

During the tuning-up period, you can often hear a good deal of running on the wind instruments. But this is not tuning. It may be affectation on the part of the players, or they may wish to get their lips supple or to warm their instruments.

Wanted to Buy It's Band!

One of the most difficult instruments to tune is the drum. Modern drums have a pedal which can be made to alter the air pressure within, thus changing the pitch. This device does away with the constant tuning so noticeable with the old-fashioned type of drum. Now it is only necessary to tune at the beginning, and usually the tympanist is among the first of an orchestra to arrive.

Amongst those who are fond of these tuning-up noises is a certain Eastern potentate who visited Great Britain a few years ago. On the first occasion that he attended a concert hall he listened entranced to the instruments. Before the concert began, he instructed his *aide-de-camp* to buy the whole orchestra. He wanted to take them to his native land, so that he could dine to the sound of tuning-up!



Sergeant Hurcomb and the Turks: an historic Episode of the War.
(For the story of this photograph, see column 1.)

The Children's Corner.

A Toy Jazz Band.

AUNTIE VI, of Manchester, who made a little trip to the Nottingham Station recently, has brought back with her a perfectly wonderful toy jazz band and the kiddies will now probably be hearing her producing melodious sounds, capably assisted by Uncle Eric and Uncle Victor. Auntie Vi wants the kiddies to understand, however, that we are not likely to be experts in jazz music for some little time, but we feel sure that they will thoroughly appreciate this novelty. If you hear anything that sounds like the inhabitants of a furnace in pain you will know that either Uncle Eric or Uncle Victor has not been practising as hard as he ought.

To Help the Hospitals.

On December 10th an effort is to be made by the Nottingham Radio Circle to help the Women's Hospitals of Nottingham by holding a stall at the bazaar. Up to now, all help that has been given by the Radio Circle has been to Children's Hospitals; but this time it has been felt that an effort of another kind should be made.

Presents have begun to come in, and when the numerous promises of help materialize, we shall have a stall well worthy of the children of Nottingham. On Christmas Day we are hoping to hold our party for the Orphans, as we did last year. This will take the form of a Christmas-tree in the Studio, with presents, and a performance of the usual Children's Corner.

All About the Stars.

"Star-gazing" has become very prevalent among listeners to the Children's Corner from Belfast, as a result of the chats on astronomy which are given every month. There was also quite an epidemic of "early-rising" last month to see Mercury, because Uncle Tom said the planet was best seen just before the sun rose in the East. This month's astronomy chat is to be given on Monday, December 7th.

Aunt Evva is to describe some more "Games to Play at Parties," on Thursday, December 10th. These may come in useful, as the party season is now in full swing.

Then, on Saturday, December 12th, Uncle Wilson is to pay a visit to Belfast. He has promised to put some Sea shanties in his pocket and bring them along with him.

The Edinburgh Children's Magazine.

A children's monthly Radio Magazine has been recently produced at the Edinburgh Station, in conjunction with the Radio Circle. Well-known writers have been kind enough to contribute articles and stories to the paper, and the Lord and Lady Provost of Edinburgh have taken a keen interest in its publication. An attractive cover has been designed in colour, depicting an imaginary studio, peopled with elves, fairies, and goblins, and, as all children are fond of pictures, photographs and drawings will be included regularly.

It is the particular aim of the editor to make this magazine a means of uniting the children of the Radio Circle more closely, not only with their wireless Uncles and Aunts, but with each other, and it is hoped that they will send stories and articles of their own, and will write to the editor. In this way, the Radio Circle Magazine will be able to achieve its chief object, which is to strengthen and give expression to the spirit of friendship and brotherhood which exists throughout the Radio Circle.

Verse-Speaking at Stoke-on-Trent.

The broadcasting of folk songs by the Radio Circle Choir at Stoke-on-Trent brought many letters of appreciation. Auntie Kate trained a number of the children in verse-speaking. This was so successful that Auntie is to continue with this part of the work. The choir will broadcast carols and verse-speaking on Christmas Eve from the Studio.

PETER AND THE POLE.

IT was Peter's birthday, and he was kicking his new football about the garden. Suddenly, the ball burst with a terrific bang, and Peter found himself at the North Pole in less time than it takes to write it.

It was jolly cold up there, and Peter thought it might be a good thing if he climbed up the Pole for exercise.

So off he started.

The Pole was tremendously tall, and Peter was glad to find a little platform part of the way up. Here he sat down to rest, admired the view, and felt frightfully hungry.

The Talking Bear.

"I could do with something to eat," he said.

"So could I," said a gruff voice down below.

Peter looked down and saw an enormous Polar bear sitting at the bottom of the Pole with his mouth wide open.

Peter felt very uncomfortable, but the bear smiled up at him and said: "I wonder if it can be Peter! I suppose you don't happen to have such a thing as a stale bun about you?"



"Take this crystal," said the bear.

"Then you are the lad who has been so jolly kind to my brother at the Zoo—throwing him things. He told me about you over the wireless," said the Polar.

The Frozen Tear.

"What! can you listen here?" cried Peter in surprise.

"Rather!" said the bear. "We are much cleverer up here than you think, and we've got the best aerial in the world from the top of that Pole. My poor brother told me a lot about you. 'If you should ever meet the kind little fellow,' he said, 'be good to him, for my sake.'"

Here the bear dropped a huge tear, which froze, as it fell, into a most lovely crystal.

"Mr. Bear," said Peter, "help me to get home. I want my dinner."

"Come down," replied that gentleman, "and I will."

So Peter slid down the Pole.

"Take this crystal, and before it melts, you will be at home again," said the bear, handing him the frozen tear.

Peter thanked him, and promised to take his brother some more buns.

Then he felt himself whizzed through space, faster than any aeroplane could go, till he found himself on the lawn at home once more. He still held the crystal, which he placed for a moment on the ground.

At once it vanished, and, in its place, Peter was delighted and astonished beyond measure to find a lovely new football.

He was just in time for dinner. Being his birthday, it was his favourite dish—roast beef and Yorkshire pudding.

E. WOODWARD JEFFCOTT.

B.B.C. and S.O.S.

Radio Messages for Those in Trouble.

DURING October twenty-six S.O.S. messages sent out from London were successful in finding those whom they sought, and only five proved unsuccessful. This part of the B.B.C.'s work is growing steadily in importance, in view of the wide and increasing human interest which it invokes.

It is not always clearly realized that applications for such messages are only accepted if they conform to certain rules. If the B.B.C. are asked to go to the bedside of a dying person, they must receive a medical certificate from the doctor attending the patient stating that he, or she, is dangerously ill and that the person must be found at all costs.

S.O.S. calls are not broadcast if the patient is dead, if the address of the person sought is known, or unless all other means of discovery have proved unsuccessful.

Scotland Yard's Permission.

In the case of people who are missing and are sought by friends and relations, before the B.B.C. broadcast an S.O.S., they must have written instructions to do so from New Scotland Yard. For instance, if a letter received at Savoy Hill reads as follows: "Dear Sirs, We are wondering if it could be arranged for us to try and trace an old friend of ours through your broadcasting service. We have not money enough to spare to advertise it. We are dependent on the pension of our father, who was killed in the war. Her name is 'Miss Jane Scott,' and she formerly lived at 'Johnson Street, Middlesbrough.' We think she has gone to India, but are not sure. Yours, etc."—it is not possible for the B.B.C. to send out an S.O.S. call, because the Scotland Yard authorization is lacking.

Any number of similar applications have to be turned down weekly, as they do not comply with the regulations.

Help from Listeners.

As instances of successful messages, the following may be given. During October, a message was sent out to the effect that the Norwegian steamer *Stablandet* had broken her propeller shaft and was in difficulties, and the latitude and longitude were given. Passing steamers were asked to render aid in her distress. This message was picked up at Oslo and help was sent out in a very short space of time.

Quite recently, between 11 o'clock and 12 o'clock one night, a message was broadcast to Exmouth asking a young man to go to a London hospital, where his mother was lying dangerously ill. He was tracked from his former address to where he lived at that time and various cars pulled up outside his address just before midnight, all belonging to listeners who had picked up the S.O.S.

A case occurred recently in Belfast of a little girl who got lost in strange circumstances that strongly suggested kidnapping. Her mother sought the aid of the Belfast Station; a message was broadcast, and within an hour a reply was received from a listener stating the whereabouts of the child, who was at once brought home safe and sound.

A "UNIVERSITY OF THE AIR" is to be established by the Manitoba Agricultural College, in conjunction with the Manitoba Telephone System radio-casting station at Winnipeg. According to an announcement made by Professor Clark Hopper, of the Agricultural College, a series of diploma courses will be instituted by the college, all instruction being given by wireless. Examinations also will be conducted by radio, and those students who are successful in passing, will be given diplomas. It is anticipated that many students throughout Western Canada will avail themselves of this means of supplementing their education.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

SCHUBERT'S "TROUT QUINTET."
(LONDON AND DAVENTRY, MONDAY.)

THIS work takes its title from its last Movement but one, which is founded on the composer's own song, *The Trout*. The Quintet employs an unusual combination of instruments, viz., Violin, Viola, Cello, Double-Bass and Piano. There are five separate Movements, as follows:—

I.

Quick, lively. At first the FIRST MAIN TUNE is only hinted at. Then, after a little climax, the VIOLIN plays the complete Tune (which is like a short verse of a song), accompanied lightly by the other Strings, and punctuated by little upward flights on the Piano. The PIANO takes over this Tune and repeats it, decorating it, while Violin plays the rapid little flights.

After a good deal of running up and down stairs in all instruments, the SECOND MAIN TUNE appears in the form of a Duet for Violin and Cello.

There is a wealth of material in this piece, but these two Tunes are all that can, or need, be noted here.

II.

At a steady pace. The PIANO starts an easy-going Tune, and is answered by the Strings. After this has been treated at leisure, another Tune is heard in VIOLA AND CELLO. These are the two chief Tunes of a florid, but expressive Movement.

III.

SCHERZO (*Very fast*). The word "scherzo" (or "jest") could hardly be better applied than to this playful Movement.

Even the "Trio," or Second Main Section, only differs from the First Main Section in being, perhaps, a little gentler. After the Second Main Section the first is repeated.

IV.

This is a set of VARIATIONS on the song, *The Trout*. The Melody is given out by STRINGS ALONE; it is in two halves, each of which is repeated.

There follow SIX VARIATIONS, all very complex, yet easy to follow.

V.

Moderately quick. This is an intricate Finale to follow in detail, but it is all exhilarating music, with some inspiring moments. Notice the delightful dance-tune with which it opens.

STRAUSS'S "DOMESTIC" SYMPHONY.

(DAVENTRY AND OTHER STATIONS, THURSDAY.)

This work bears the dedication "To my dear Wife and our Boy." Its first appearances in America and Europe, in 1904-5, aroused comments and interpretations of all kinds, chiefly due to the composer's aggravating habit of withholding all definite clues to the details of his works until after their first performances, and then allowing all kinds of ideas to leak out gradually.

From this Symphony's title and dedication alone, one would expect (and rightly so) to find in it a picture of family life. The appropriateness of the subject, and the merits of the work have come in for both criticism and praise. It is, at any rate, a big-scale modern work with big aims, and all our rare opportunities of hearing it are to be welcomed.

The *Domestic Symphony* is scored for a very large Orchestra, which includes four Saxophones. It is in four distinct Sections, but there is no break from start to finish of the work.

I. INTRODUCTION and development of the three chief groups of themes. First, there are the various moods of the Husband, sometimes easy-going, sometimes fiery. Then comes the Wife's music, very lively, capricious, graceful. Lastly, we hear the Child's theme, simple and tender, first played very softly by the Oboe d'amore (a soft-toned Oboe). After a loud climax, we break into:—

(Continued overleaf in column 3.)

Bow Bells in France.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2-11, Southampton Street, Strand, London, W.C.2.

ALTHOUGH I am a Frenchman, I have heard the old saying "Everyone born within sound of St. Mary le Bow bells is claimed as a true-born Cockney."

A friend of mine living here, near Paris, had a little French child born to her by the very sound of the Mary le Bow bells coming purely and strongly from a good English loud speaker.

Now—is this child going to be claimed as a true-born Cockney?

Notwithstanding this international broadcasting incident, and the competition it may provoke, should, for instance, the Scottish colony in Paris retaliate, we still will be delighted to hear London all the same.—G. FIVETEAU, 20, Rue Charles-Despeaux, Chatou.

For All Tastes.

I WOULD like to let the B.B.C. know how much we appreciate their efforts to cater for all tastes. We are a family of mixed tastes, and though two of us are high-brows and look eagerly for the operas and symphony concerts, we should be very sorry if there were no concert parties and dance music for the two younger ones, who like something very light and lively.—ELIZABETH RIDGWAY, Homelands, Amptill, Beds.

The Young Ideas.

I AM a boy of sixteen and listen to the programmes every night when I have finished work—mostly to London, Birmingham and Daventry. Usually, about 6.30, I hear only lectures, etc., till 7 o'clock, and then time signals and news bulletins, and then until 8 o'clock another talk, and then old English music or selections.

I never hear a good jazz band or the latest songs, as they don't come on until 11.0 or 11.30 when it is time to go to bed. Think of the young as well as the old!—E. BAX, 52, Sherard Road, Leicester.

That Out-of-the-World Feeling!

I HAVE been an invalid for many years, and unable to go about. Being keenly interested in life, I began to have that nasty out-of-the-world feeling. All that is changed, thanks to the B.B.C.

I have been unable to attend a church for years, so you can imagine what pleasure the reverent and beautiful service from the London Station every Sunday evening gives me.—(Mrs.) MABEL BAKER, Ferny Lodge, Hillbury Road, Warrington.

Are You a Middle-Brow?

I THINK the article by Mr. Clarence Winchester under this heading in *The Radio Times* must be expressive of the opinion of a great majority who do not write complaining letters because they are very well satisfied with the programmes provided day after day by the B.B.C.

Personally, I much appreciate the high-brow music, humorous songs, dance music (which I think might be broadcast occasionally a little earlier in the evening), educational talks, horticultural bulletins, "To-day's Anniversary," and especially the bits out of musical plays and other entertainments. It is exciting to listen to a place one cannot visit. How difficult it is, when one begins to mention the well-appreciated items, to know where to stop!—SARAFEND, Nottingham.

High Brow and Low—A Definition.

I AM high-brow, and by way of throwing down the gauntlet to the low-brow, I venture this definition: "High-brow music is appreciated more the more one hears it; low-brow music is likeable at first, but rapidly tires on repetition."

Either type may be simple or complex, some of the most beautiful music is simple; some of the worst "jazz" is highly complex. Too much low-brow will ultimately kill listening, because it tires.—M. B., Ben Rhydding, Yorks.

Listeners' Letters.

The Programme From The Air.

WE have a three-valve wireless set in this village Rectory, five miles from any town, and it has afforded us the greatest pleasure. Almost every night we "turn it on" and are brought into touch with the world.

Sorely, high-water mark was reached when we listened to the programme from the air, which was carried out from an aeroplane 10,000 feet up!

The first half of the concert was excellent. We could hear the words of the songs, as well as the music, quite distinctly. I should like to congratulate singers and instrumentalists alike on their courage in undertaking such a pioneer and history-making experiment.

Later, we were put through to Holland, Paris, Brussels and Munster, and though atmospheric interference slightly and there was also some jamming, yet the B.B.C. triumphed in each case.—The Rev. H. W. KINGSLEY, Lackford Rectory, nr. Bury-St.-Edmunds.

Analysing the Programmes.

THE following is a careful analysis of the programmes broadcast from London during six weeks ending November 7th. It is taken from the transmissions from seven o'clock onwards only (excluding the unclassified musical interlude 7.25-7.40) which amounted during the period to 10,700 minutes:—

1. Orchestral, Vocal and Instrumental Music		29.7%
2. Talks	16.7%	
3. Dance Music	11.5%	
4. News	11.0%	
5. Humour (Reveries and humorous), Entertainers, etc.	10.2%	
6. Opera Relays	6.2%	
7. Drama and Poetry Readings	5.6%	
8. Religious (Music and Sermons)	4.6%	
9. External Relays (Plays, Musical Comedies and Ballet Music)	2.3%	
10. Novelty Stunt Programmes	2.2%	
		100.0%

The first item contains 7.2% which is definitely high-brow.—H. C. C., London.

Learning From Mistakes.

MUCH has been said and written on the subject of the educational value of broadcasting, and the longer I listen, the more I am convinced that all has not been said.

I sometimes pity the poor "announcer," for he has, at a low estimate, half a million critics. But, even if he does now and then make a "slip," even that can be turned to good advantage, if one is so inclined.

Here are one or two instances of how such is done in a small rural community:—

Some time ago, we were getting racing news. The name of one horse was Vendemiaire. "I cannot pronounce it," said the announcer, "but I will spell it," which he did. This led to a dissertation on the French Revolutionary Calendar, and we gained the knowledge that this was the name of one of the months in that Calendar.

Another time, the news of some procession was being given when the announcer pronounced the word "Cavalcade," "Calvacade," which led to the remark from more than one: "Well, I have learned something."

One night, the *compère* gravely informed the "Jury" at the mind-reading test, that "an equilateral triangle is the same as an isosceles triangle." Here followed a little lecture among my band of listeners on "Practical Geometry."—"THANK YOU," Malmesbury.

Our Point of View.

The B.B.C. and Queen Alexandra's Death.

THE death of Queen Alexandra on November 20th, the first occasion of national mourning that has occurred within the brief history of the B.B.C., took place just after *The Radio Times* for November 27th had gone to press. Readers may, therefore, like to have a record of the programmes performed on the evenings of the 20th and 21st, together with some account of the two addresses broadcast on these days by the Rev. Dr. Archibald Fleming and the Rt. Hon. T. P. O'Connor, M.P., from the London Studio.

These special programmes were not given on account of any formal obligation to participate in an act of Court Mourning imposed by our position as a National Service. They were arranged because we felt that the passing of a Queen who had been in contact with a very intimate and human side of the people's life for so many years was an occasion of mourning in the highest sense—mourning not emotional, but grave and reflective.

As soon as it was known on Thursday afternoon, November 19th, that the Queen Mother was in a critical condition, it was decided to cancel the gayer part of our programme on that evening. As readers know, we are restricted by our licence from giving news except as supplied to us at and after 7 p.m. by the News Agencies, but it was felt that it would be impossible to proceed with the normal programmes at all after the news of Queen Alexandra's death should have become known. Arrangements were, therefore, made for a special News Bulletin to be issued at any hour—S.B. from London over the lines if received in the evening, and by wireless link and re-broadcasting if received in the morning or afternoon. So much of the programmes that had not then been performed was to be cancelled and the whole country was to be brought on to London to listen to and participate in one simple religious service. And so it was done. Such is the power of a co-ordinated national system of broadcast.

A SYMBOL OF NURSING.

ON Saturday, November 21st, short as the notice was, Mr. T. P. O'Connor, M.P., came to the Studio and spoke on the relation of Queen Alexandra to the people. No man better qualified to interpret the Mid-Victorian age to our own could have been found, for Mr. O'Connor has lived a long and energetic life in both. Yet it was not of the beautiful young Alexandra of the Mid-Victorian age that he chiefly spoke, but of the Alexandra of later years. He told millions—what some knew well—how Queen Alexandra became in succession to Florence Nightingale a sort of central figure, or symbol, of nursing. Charity, *caritas*, care—in the working sense of the word—is, according to a great German philosopher, the hallmark of European spirituality.

On the Sunday evening following Mr. O'Connor's address, it happened by a coincidence that the Studio preacher made the

"Love" of the Gospels, which he re-translated more accurately by this very word "care," the theme of his discourse. Queen Alexandra's charity or care, Mr. O'Connor told us, was of this efficient and effective order. Hospitals she visited not perfunctorily, but thoroughly, avoiding neither dark corners nor repulsive cases; keenly, yet humanly, interested; gifted, above all, with "the bedside manner" that means so much to patients.

The evening of November 21st was given to a special programme of choral and orchestral works—broad and noble music in harmony with the mood of the day. The outstanding items were the Adagio Movement of Elgar's First Symphony, "Meditation" from the same composer's *Lux Christi*, and two movements of the *Pathétique* Symphony of Tchaikovsky. It was not easy to improvise such a programme at a day's notice. All the orchestral works named normally call for large orchestras, which are not to be had without long pre-arrangement. The mood of the day unmistakably demanded music that was grand as well as solemn, and it is to be regretted that certain critics, who have complained of the abandonment of the usual light Saturday programme, were not present in our Head Office to feel the atmosphere in which the special service and the special programme were born. It is worth recording that certain provincial stations, to which permission had been given to retain so much of their pre-arranged programmes as was not incompatible with the spirit of the day, voluntarily elected to take the London Programme.

THE SPECIAL EVENING PROGRAMMES.

November 20th.

7 p.m.—Announcement of the Death of the Queen.
7.40. Hymn: "For All the Saints Who Follow Their Labour's Rest," sung by the "ELO" Choir.
Short Address by the Rev. Archibald Fleming, T.D., D.D., of St. Columba's, Pont Street, W.
Chopin's Funeral March, played by the "ELO" Orchestra.

November 21st.

7.30 to 8.0.—The Rt. Hon. T. P. O'Connor, M.P., on "Queen Alexandra in Her Relation to the Nation."
8.0 to 10.0.—Special Orchestral and Choral Programme:
Overture: "In Memoriam" Sullivan
"O Rest in the Lord" ("Elijah") Mendelssohn
Gladys Palmer.
"Adagio" (Symphony No. 1 in A Flat) Elgar.
"God Is a Spirit" Bennett
Chorus.
"Meditation" ("Lux Christi") Elgar
"It Is Enough" ("Elijah") Mendelssohn
Horace Stevens.
"Solemn Melody" Walford Davies
"Blest Are the Departed" ("The Last Judgment") Spohr
Chorus.
"Largo" Handel
"Thou Art Passing Hence" Sullivan
Horace Stevens.
"Symphonie Pathétique" (Opening Movement and Finale) Tchaikovsky
"Hallelujah Chorus" ("The Messiah") Handel
"Abide With Me" Liddle
Gladys Palmer.
"Benedictus" A. C. Mackenzie

Programme Pieces.

(Continued from the previous page.)

II. SCHERZO (*Lightly*). The Italian word "scherzo" literally means "a jest" or "playfulness." This one (according to an authorized description of the work) represents "The Parents' happiness; childish play; and a Cradle-Song (the clock strikes seven in the evening)."

III. "Creation and Vision. Love-scenes, Dreams and cares (the clock strikes seven in the morning)."

IV. Finale. "Awakening. A merry struggle, and a happy ending."

SCHUMANN'S PIANO CONCERTO.

(BOURNEMOUTH, FRIDAY.)

Broadly speaking, Schumann generally shows himself to us in one of two moods; either he is tender, even plaintive, or he is noble and forceful.

His Piano Concerto is a good example of both sides of his character, especially of the more spirited side; it is one of his most brilliant, spirited works, and is now among the most popular Concertos. It was first heard in this country in 1840, when Schumann's wife played it during her first visit to England.

There are three Movements to the work, but there is no break between the Second and Third.

I.

Quick, emotional (literally, "affectionate"). First there is a fiery phrase on the Piano. This is no inconsequent opening; later it plays an important part in the emotional working-up of the Movement. Now WOODWIND and HORNS at once play the FIRST MAIN TUNE and the PIANO repeats it. Then follows a good deal of bustling work for the Piano, with touches of other instruments, then a fairly loud climax in the Orchestra. Soon after this, the opening of the First Tune is presented in a new light, chiefly by a Solo CLARINET. At last, the SECOND MAIN TUNE creeps in, a tiny, dainty phrase in OBOE and PIANO in dialogue. Still, the Piano continues busily, until the Second Tune is declared by the Full Orchestra.

The rest of the Movement consists of the foregoing material seen from many points of view. Towards the end there comes a "Cadenza," or solo passage for the Piano, full of significance.

II.

INTERMEZZO (*Moving gently, gracefully*). At first we hear a little tripping phrase reiterated by PIANO and STRINGS, answering one another. This leads to rather smoother, expressive, but still short phrases. After a while, a surging melody is begun by the CELLO, with interjections from the Piano. The rest of the Orchestra becomes eloquent with this melody.

Then the dainty phrases of the opening return again. When this has died away, there comes a suggestion of a return to the First Movement. But quickly we are plunged into—

III.

Quick and lively. The strong, forceful FIRST MAIN TUNE is played in full by the PIANO, with considerable support from the Orchestra. It is followed by rapid, running work for the Piano.

Then, very softly, the SECOND MAIN TUNE steals in on the STRINGS. It is a simple tune, but it is given in quite a different rhythm from the rest of the piece. The PIANO has a sentence to itself in response, then Piano and Orchestra continue together in the same vein. The Piano never tires, but rather becomes more and more energetic, until the Full Orchestra breaks in loudly with the opening of the First Tune.

From now onwards (with but little new material) the Movement grows more and more dashing and headstrong, until it reaches its vigorous end.

N.B.—Brahms's *Requiem* (Newcastle, Sunday) was described in the issue of *The Radio Times* dated September 18th.

OURSELVES — AND THE ELECTRICAL IMPULSE.



Brandes

"That radio contrivance of yours, Smith; it talks very naturally. The fellow holding forth on what to plant in the garden might well be in this room."

"Ah yes! It's a Brandes; an old friend of mine. Always did sound clearly and well. Thank Heaven the fellow is not in the room, anyhow. It too easily reminds me that my wife will probably lend her moral support to my doing some gardening on Sunday morning."

"Yes, but why is it so appreciably better than most? I had dinner with Brown-Jones last week. His port is excellent, but his radio is excruciating; I wanted to throw things."

"Well, these Brandes fellows claim that they build their instruments from an expert knowledge of radio acoustics."

"I don't know what radio acoustics is from Adam."

"My dear Jackson, of course you don't. Neither do I, technically."

"Well, tell me what you know about it."

"You perhaps know that acoustics is the science of sound?"

"Well, ye-es!"

"Right! Radio acoustics is the science of transforming the electrical impulse into audible sound."

"Do you mean that the electrical impulse is the electrical energy which carries the transmitted power from the studio to the receiver?"

"Precisely!"

"And that the Brandes instrument is constructed with the correct scientific elements for a most able transformation into audible sound?"

"As you say, dear fellow! Brandes are thoughtful radio builders and seventeen years' intimate association with electrical impulse must have given them a lift above the others."

"Well, that youngster of mine is pestering me for a loud-speaker—I'll see that it's a Brandes."

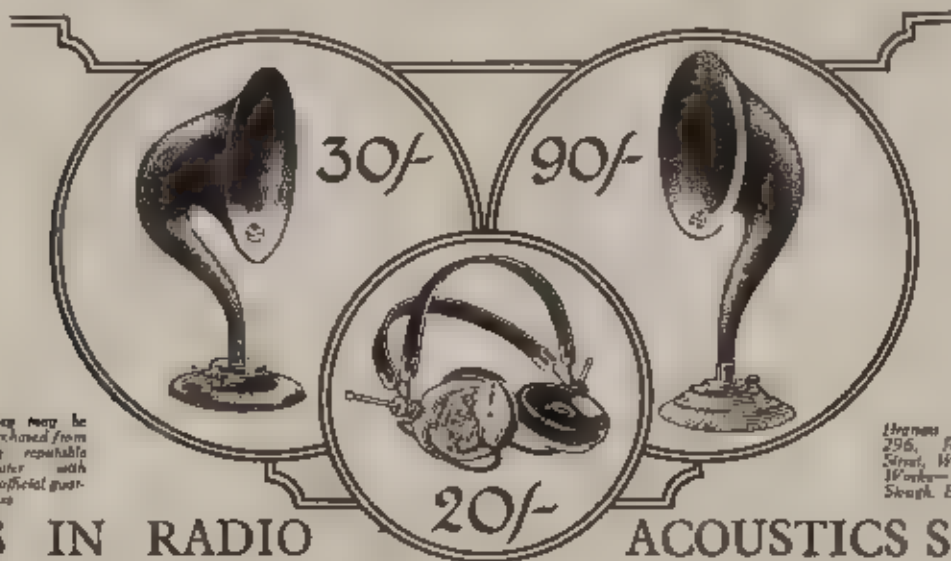
"I should! You have heard mine—ah! The Savoy Bands coming through. Don't give John any more whisky. He'll probably want us to fox-trot with him."

"No sir! On the contrary, I am thinking of investing in a Brandes."

THE TABLE TALKER

MATCHED TONE
HEADPHONES.

THE BRANDOLA.



*They may be
purchased from
any reputable
Dealer with
an official guar-
antee*

*Thomas Ltd.
296, Regent
Street, W. 1
10-11, New-
Street, E.C. 4*

EXPERTS IN RADIO

ACOUSTICS SINCE 1908

A PRIVATE INCOME FOR YOU AT AGE 55

Many a man with a smaller income than yours is making such sure provision for his later years that he will be able to say "good-bye" to business when he is 55. Imagine being able to retire at 55. Old enough to be glad to take things easier; young enough to enjoy your freedom. Worth trying for, isn't it? And not nearly so difficult as you think. In addition, there is Insurance for your family if you, the breadwinner, be taken from them. And a monthly pension if, through sickness or accident, you are permanently unable to follow any gainful occupation. Just think of this:—

- (1) **£620 A YEAR FOR LIFE, FROM AGE 55, OR A CASH SUM OF £7,500 IF PREFERRED.**
- (2) **Immediate Life Insurance for £5,000. In the event of death by accident, £10,000.**
- (3) **£50 a month if, during term of policy, illness or accident prevents you permanently from following any gainful occupation.**
- (4) **Substantial yearly saving of Income Tax.**

Aren't you interested? Then write to the Sun Life of Canada, the great Annuity Company, for full particulars of their Investment Insurance Plan which can be applied to suit your own individual requirements. It 55 is too soon for you to retire, 60 would mean smaller deposits. If £620 a year involves deposits too large for your present financial capacity, ask for a smaller amount—£400, £300, £200, even £100. Let the Sun Life of Canada know what you can conveniently deposit each year at your exact age and a definite plan will be sent to you for your consideration. No obligation is incurred.

DO NOT FORGET THE INSURANCE. The protection for your family starts immediately you make your first deposit and half of that and of every succeeding deposit will be added to the Insurance value of the policy. What a burden off your mind to know that your family is so well provided for should anything happen to you.

DO NOT FORGET THE INDEMNITY. If, during the term of the policy, illness or accident prevents you permanently from engaging in any gainful occupation, a generous sum will be sent you (equal until the ordinary pension begins to you receive the Capital Amount), and you will not be obliged to make any further deposits.

DO NOT FORGET THE INCOME TAX REBATE. On the plan the Government allows rebate of Income Tax and the

saving means a substantial addition to the value of the Investment.

The Sun Life of Canada has assets of over £56,000,000 under strict Government supervision. You have, therefore, absolute security.

The figures here quoted apply to a man aged 35. Let us know exact date of your birth and we will send you the correct figures for your age.

FILL IN AND POST FORM TO-DAY.

To **J. F. JUNKIN, Manager, SUN LIFE ASSURANCE CO. OF CANADA,**
12, Sun of Canada House, Victoria Embankment, London, W.C.2.

Assuming I can save and deposit £..... per please send me—without obligation on my part—full particulars of your investment plan showing

1. What cash sum I shall receive in year
2. What sum will be automatically provided for my family in the event of my death.
3. How much income tax shall I save each year?
4. In the event of total disability, how much I shall draw

..... such I am about to be married

On application

Name

A

Points From Talks.

Wisdom By Wireless.

Nothing Succeeds Like Youth.

ARISE from statesmanship and politics, which seem to require a measure of seniority, the chief advantage of long life is that great men become better known to their contemporaries, and receive more appreciation from the generation immediately following. They become, in fact, better known to the public. But in so far as actual achievement is concerned, their best work is usually done while they are still young, before the enthusiasm of youth has evaporated. —*Sir Oliver Lodge*

Poisons From the Sea.

NATURE should investigate the various poisons secreted by sea creatures; not only does the ray family possess poison, but so do many other fish. One in particular, called the p. anguiper, a hideous reptilian creature about fifteen inches in length, covered with sharp, bony, poisonous spines. Sea-weeds, corals and jelly-fish all sting violently. Lady Brown and I, in removing a piece of coral not 100 yds. ago, were badly stung, a red rash appearing on our arms, followed by intense irritation. —*F. A. Mithell-Hedges*

Breathing For Health.

THE lesson for us from the story of the heart and the lungs is that we must *will* to breathe in fresh air, and that we must breathe deeply. Let us throw back our shoulders, keep the chest expanded and let the fresh air get down to the very point of each lung. If we sit with contracted chest, the air vessels are crushed together. Germs of disease, which we cannot avoid inhaling in crowded halls and wherever there is bad air, find a lodgment there. —*Mrs. Elizabeth Barrett, L.L.A.*

The Harmonies of Nature.

THINGS and plants breathe through their foliage, so that in some cases at least, it will make a stupendous difference to them whether they happen to taste nice or nasty to the rest of the community. Life must be a precarious sort of business when one is permanently tied by the leg in a position where any passing animal can snap off portions of one's lung at its own sweet will. —*H. W. Shepherd*

Barometers of Moods.

OUR ears are very sensitive barometers which respond only to rapid changes of pressure. Changes of pressure less than the 10,000th part of an inch on the barometer will do. And the rate of these changes must be between about thirty and 40,000 per second, depending on the individual. If the changes are irregular the sound is called a noise, if they are regularly repeated again and again, the sound is called musical. —*F. S. Barlow*

Lifeboat Work on the Goodwin.

THERE was a terrible week-end—November 10th to 12th, 1916. One of the worst. Two large steamers went ashore on the Goodwin—the *Val Solera* (Italian) and the *Sibiria* (American). Four lifeboats in all were engaged. Our *Charles Dinkel* reached the *Val Solera* and under almost impossible conditions saved all hands (thirty). It took five hours. We got ashore at 3 a.m. The Italian Government gave us all medals for this. The same morning the Reserve Lifeboat launched to go to the *Sibiria*. The Ramsgate boat also went. Both were several times nearly capsized. The *Deal* boat was once on her beam ends, with her sails under water. Both boats were damaged and with several men injured, had to return. The Ramsgate Lifeboat, manned mostly by volunteers from *Deal*, launched and managed to get to the ship, and saved all hands (fifty-two)—sixty-eight men altogether in that rather small boat. Eighty-two lives were thus saved in twenty-four hours. —*William Adams, Ex-Captain of Deal Lifeboat*

The Broadcast Pulpit.

The Queen Mother.

ON the death of Queen Alexandra, as a tribute of sympathy and respect, the B.B.C. broadcast a special service with an address by the Rev. Dr. Archibald Fleming, T.D., D.D., of St. Columba's, Pont Street.

Dr. Fleming said—

I have been asked, on behalf of the British Broadcasting Company to give a very simple, but none the less heartfelt expression to the deep sense of sympathy felt by every one of us with our King and Queen, and all the Royal Family, in the immeasurable loss they have sustained by the death of the beloved Queen Mother. Truly, we all of this Nation have known her alike as Queen and as Mother for many years, for though queenly indeed, in beauty, in bearing and in heart, Queen Alexandra has been above all the dear and loving Mother of this people and Empire, their joys were immediately her joys; their sorrows instantaneously and poignantly winning her tenderly responsive heart.

Our race and country have again and again been saved by their quick instinct for character; and from the moment, sixty-three years ago, that the lovely daughter of Denmark landed on our shores, this nation discerned in her a rare beauty of soul behind the beautiful face; the great qualities of simplicity and sincerity, of unselfishness and sympathy; of a piety that was alike broad-minded and devout, above all, of a perfect sisterliness and motherliness, and oneness with that essential humanity that is common to us all.

As in the case of the Great Queen who went before her, the burden of the sorrows of others often and often added to the weight of her own, and her queenly course, in spite of all the happiness of home, had its own share of bereavement, anxiety and grief. But it is beautiful to think that Queen Alexandra will always be remembered for the roses, and not for the thorns of life; Queen Alexandra's Day will still be with us, more than ever, as midsummer returns; her spirit will still drive through our streets—Queen Mother of the sick and the poor, she will be immortal as our Queen of Roses.

To-night is not the occasion to say more. We only repeat, each in our heart, to-night, high and lowly, simple and learned, far and near, our respectful message of sympathy to our King and the Royal House, all of whom are so rightly dear to us all.

Eyes, Ears and Conscience.

IN life, every function has its complementary fact; our inward faculties are all adapted to outward realities. Just as we take a spoon to pick up soup and a fork to pick up solid food, so our nerve fibres arm themselves with one kind of nerve to pick up sound, with another to pick up light and another to pick up smell. The ear proves that there must be something outside itself to which its tiny vibratory surfaces respond, there had been no ear if, first of all there had been no sound. The same holds true with regard to sight, there had been no organ of sight, if there had been no light. A proof of this is the existence of those blind fish in the subterranean caves; as no light enters, the fish have lost the organ of sight.

Again, we know there is beauty in the world around us, because we have an aesthetic sense where form and colour carry on negotiations. We know that there are such things as right and wrong in the ethical world, but the ground for that assurance is the human power of faculty, called

The inward faculty is an assurance of the outward reality. —*The Rev. B. Ridenhagh Lousie*

Loving is Caring.

THE world would be a different place, many of the ills of human life would disappear if men in general were to act upon the New Commandment. It is God's remedy for all the social troubles of to-day. But what does it mean? Try and see what difference it will make if, as you read the New Testament, you substitute for the word "love" the word "care." "Thou shalt care for the Lord thy God, thou shalt care for thy neighbour as thyself."

Or, keep in mind the meaning of the word "love," in Christ's sense, which was given by a great thinker of last century. Love is the identification of self with God's interest in others. That is what it is to mean for us when we are called to love our neighbour, the man we don't like, the man who gets in our way, whose interest collides with ours. God's interest in him is the same as God's interest in me, and I can only identify myself with God's interest in him. —*The Rev. C. Anderson Scott, Westminster College, Cambridge*

The Task of Ministers.

DO not ask the Church or its ministers to provide doctrinaire solutions for any of the problems which confront us. That is not their business; to attempt it is only to come down to the level of human organizations and human systems. But honour them and give heed to them when they exhort men, not merely or mainly for their own sakes, but for their children's sakes, for their brethren and companions' sakes, for England's sake, to place before themselves the fact of Christ and His sacrifice, that they may be flooded with the love of God. —*The Rev. C. Anderson Scott, Westminster College, Cambridge*

The Heart and the Head.

THE heart may love and see and apprehend what the intellect fails to apprehend. Religion has its throne not in the unlightened head, but in the loving heart. Love sees and clarifies, and it is partly of vision that we need. I do not wish to infer that our brains are ours to use in every sphere but that of religion; far from it, we have got to serve God with our minds as well as with our hearts.

All that I contend for is that the primary appeal of Jesus Christ is to the heart as the centre of personality and life.

The philosophers and wise men of the past and of to-day say, Accept our ideas; Jesus says, Accept Me, follow Me. The world's biggest men are compelled to sink themselves in their theories; Jesus merges all ideas, all methods into loving devotion to Himself.

He has given the world more than a code of ethics; He has given and is giving Himself and in this the great dynamic. —*The Rev. Dr. Jarvis, Chaplain-General of the Forces, Plymouth*

The Sign of the Ostrich.

TOO many persons in our time are given to turning the blind eye on everything in human experience that is distasteful to them, because it threatens to upset their plan of living as they please; but, sooner or later, the things they will not look at will look in on them in what ever refuge of lies they may be hiding.

Assuredly, the most fatuous of men are they who live at the Sign of the Ostrich with its head in the sand. Serenity of mind, secured by trust in God, is the shield from "the slings and arrows of outrageous fortune," which, even when it is pierced, removes the poison with which they are tipped. Faith is not, as some suppose, a denial of the existence of evil, but reliance on One who is able to hinder its hurting His children and to make it work out for them for good. —*The Rev. W. F. Riddell Manchester*

**Week Beginning
December 6th.**

(Continued on the next page.)

**Week Beginning
December 6th**

10-11.—Time Signal from Greenwich.
Music from the Hotel Metropole.

345. **Twelfth Children's Concert.**
Arranged by the
PROBLE SOCIETY INQUIRY
PART I

1. Introduction.
2. Sonata in G (Op. 130) for
Violin and Piano (Lute)
Dezak, 1841-1884
Allegro Regato (Quick and
Resolute), Larghetto (Slow)
Indian Character, a Scherzo
(Quick and Playful and Free),
Finale Allegro (Quick)

3. Five Minutes Sing-Song for the
Audience

PART II

1. Introduction.
2. Violin Solo
a. Sonata Quasi una Fantasia,
Op. 27 No. 2
Beethoven, 1770-1827
Sonata in the style of a Fan-
tasia, popularly known as the
"Moonlight" Sonata,
Allegro Scherzando (Very Slow
and Sustained) Andante
(Quick); Presto Andante
(Very Quick and Agitated)

445. **JOSEPHINE LAMB**
(Soprano)
DAVID OPENSHAW
(Bass).

"Clara" relayed from the
 Lyric Theatre, Hammermith
CARDIFF, 7.55 Violin Recital
 by Victor Olaf
MANCHESTER, 8.0. "The Golden
 Legend" a Cantata by Sir
 Arthur Sullivan.
BELFAST, 8.0. British Com-
 posers

SATURDAY December 12th.
LONDON, 8.0 A Gathering.
 LONDON 10.30. The Maytair
 Mystery
NEWCASTLE, 8.0. Songs -
 Remor Orchestra.

4.0-12.0.—Programme S.B. from
London

Leeds-Bradford Programmes. 346 M. 310 M.

Week Beginning Sunday, December 6th.

SUNDAY, December 6th.
 3.30-5.30. *Programme S.B. from London.*
 8.15. *Programme S.B. from London.*
 9.15. *Programme S.B. from London.*
 10.15. *Programme S.B. from London.*
 11.15. *Programme S.B. from London.*
 12.15. *Programme S.B. from London.*
 1.15. *Programme S.B. from London.*
 2.15. *Programme S.B. from London.*
 3.15. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
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 10.15. *Programme S.B. from London.*
 11.15. *Programme S.B. from London.*
 12.15. *Programme S.B. from London.*

MONDAY, December 7th.
 4.0. Afternoon Concert.
 4.15. Afternoon Topics.
 4.15. CHILDREN'S CORNER.
 5.0. Children's Letters.
 5.15. The Station Trio.
 5.30. *Programme S.B. from London.*
 6.0. The Modern Club.
 6.15. PICTON TURFRAVE.
 6.30. *Programme S.B. from London.*
 7.0. *Programme S.B. from London.*
 8.0. *Programme S.B. from London.*
 9.0. *Programme S.B. from London.*
 10.0. *Programme S.B. from London.*
 11.0. *Programme S.B. from London.*
 12.0. *Programme S.B. from London.*

TUESDAY, December 8th.
 4.0. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
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WEDNESDAY, December 9th.
 4.0. *Programme S.B. from London.*
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THURSDAY, December 10th.
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FRIDAY, December 11th.
 4.0. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
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SATURDAY, December 12th.
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 11.0. *Programme S.B. from London.*
 12.0. *Programme S.B. from London.*

STOP PRESS NEWS.

A mystery play of a novel and exciting character will be given from all stations on Monday, December 7th, and Saturday, December 12th, with a sequel a few days later. A shooting mystery, enacted off the stage, will successively involve bystanders and persons more closely connected with the victim. One of the latter will be questioned, arrested and tried for the act, but during the trial a dramatic turn will be given to the affair by the appearance of a new witness. At a certain point, the proceedings will be faded out and listeners will then be left to solve the mystery for themselves.

In connection with this, that deserving charity, the Winter Distress League, of 30, Bedford Row, W.C.1, is promoting a competition in which listeners will no doubt delight to participate. The prize is £100 and the entrance fee (to be sent to the League) is One Shilling. Further details will be given through the microphone.

On Saturday, December 12th, after the competition is closed, the correct solution will be given in the form of a re-enactment of the tragedy.

Hull Programmes.

Week Beginning Sunday, December 6th.

SUNDAY, December 6th.
 4.0. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
 5.0. *Programme S.B. from London.*
 5.15. *Programme S.B. from London.*
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 12.0. *Programme S.B. from London.*

TUESDAY, December 8th.
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 4.15. *Programme S.B. from London.*
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WEDNESDAY, December 9th.
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THURSDAY, December 10th.
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FRIDAY, December 11th.
 4.0. *Programme S.B. from London.*
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 4.15. *Programme S.B. from London.*
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 11.0. *Programme S.B. from London.*
 12.0. *Programme S.B. from London.*

6.40. - Weekly Football Talk.
 6.50. - Powelby's Restaurant Big Orchestra.
 7.0. *Programme S.B. from London.*
 7.15. - Mr GUY A. BROWN: "Jag - A Negro Napoleon".
 7.30-8.0. - *Programme S.B. from London.*

LOCAL CONCERT
 DORIS M. WATT (Soprano)
 CONNIE TODD (Contralto)
 FREDERICK TODD (Baritone)
 ARTHUR JOHNSON'S
 QUINTET
 THE QUINTET.
 Overture, "Marmelade".
 8.10. FREDERICK TODD.
 From Inverness to Loch Ness.
 8.20. DORIS M. WATT.
 The Song of the Market Place.
 8.30. THE QUINTET.
 Rose of Sharnhurst.
 8.40. Told at Twilight.
 8.45. CONNIE TODD.
 "Quality Street".
 8.50. THE QUINTET.
 A Kiss in the Dark.
 9.00. THE QUINTET.
 A Hallowe'en.
 9.10. FREDERICK TODD.
 "The Ragman".
 9.20. THE QUINTET.
 Selection, "Princess Caprice".

10.0-11.0. - *Programme S.B. from London.*
 11.0-12.0. - *Programme S.B. from London.*
 12.0. - *Programme S.B. from London.*

SATURDAY, December 12th.
 4.0. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
 4.15. *Programme S.B. from London.*
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SUNDAY, December 13th.
 4.0. *Programme S.B. from London.*
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 11.0. *Programme S.B. from London.*
 12.0. *Programme S.B. from London.*

6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
December 6th.

The letters "B.M." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 496.

SUNDAY, Dec. 6th.

Concert.

Relayed from King's Hall Rooms.
ESTHER COLEMAN

ERIC GREENE
THE ROYAL LANCASHIRE
STRING ORCHESTRA

Conductor: (L.L.S.) F. STONE

Overture: "The Merry Month of May"

1.20 "ERIC GREENE"
"Onward, Awake Beloved"

1.25 "ERIC GREENE"
"Who is Sylvia?"

1.30 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

1.40 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

1.45 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

1.50 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

1.55 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.00 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.05 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.10 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.15 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.20 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.25 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.30 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.35 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.40 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.45 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.50 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

2.55 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

3.00 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

3.05 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

3.10 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

3.55 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

4.00 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

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"The Nightingale of Lincoln's Inn"

4.20 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

4.25 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

4.30 "ERIC GREENE"
"The Nightingale of Lincoln's Inn"

1.15 THE ORCHESTRA
Largo and Finale, "New World Symphony"

1.40 EDA KIRSEY and ORCHESTRA
Violin Concerto in A Major

1.45 Mr. L. N. JONES B.A.
Solo

1.50 EDA KIRSEY
Solo

1.55 EDA KIRSEY
Solo

MONDAY, Dec. 7th.

3.15 Talk on "The Romantic Age in Literature" by Mr. Leo Nichols. B.A. Orchestra relayed from the Bungalow Cafe.

5.15 CHILDREN'S CORNER
Songs and Stories

5.50 CHILDREN'S CORNER
Songs and Stories

6.30 Bulletin of the Radio Society of Bournemouth and District

7.00 WEATHER FORECAST AND NEWS
Local News

7.25 Mr. Desmond MacCarthy.
Literary Criticism. S.B. from London

7.40 Talk S.B. from London

WINTER GARDENS NIGHT.

THE MUNICIPAL ORCHESTRA

Conductor: Sir DAN GODFREY

PHYLLIS CAPPS (Soprano)

8.1 THE ORCHESTRA
Overture, "Le Carnaval Romain"

8.15 Suite, "Egyptian Nights"

8.20 Caravan, "To a Mummy, Kate"

8.25 "Oh Yes, Just No"

8.30 THE ORCHESTRA
Symphony, No. 4 in B Flat

8.35 A large Allegro Vivace, B Flat

8.40 Andante E Flat 3-4

8.45 Moderato (Allegro Vivace)

8.50 Andante (Allegro Vivace)

8.55 Andante (Allegro Vivace)

9.00 Andante (Allegro Vivace)

9.05 Andante (Allegro Vivace)

9.10 Andante (Allegro Vivace)

9.15 Andante (Allegro Vivace)

9.20 Andante (Allegro Vivace)

9.25 Andante (Allegro Vivace)

9.30 Andante (Allegro Vivace)

9.35 Andante (Allegro Vivace)

9.40 Andante (Allegro Vivace)

9.45 Andante (Allegro Vivace)

9.50 Andante (Allegro Vivace)

9.55 Andante (Allegro Vivace)

10.00 Andante (Allegro Vivace)

10.05 Andante (Allegro Vivace)

10.10 Andante (Allegro Vivace)

10.15 Andante (Allegro Vivace)

TUESDAY, Dec. 8th.

11.30 12.0.—The Wireless Trio. Reginald S. Mount (Violin), Thomas F. Hargworth (Cello), Arthur Marshall (Piano)

3.10-3.40.—Educational Talk "Houses of the Eighteenth Century," by Mr. E. Graham, M.A. J.P.

3.45.—Talk "Modern Dancing" by Mr. Ronald T. Jones

4.15.—Warner Orchestra. Conducted by Capt. W. A. Featherstone

5.15.—CHILDREN'S CORNER
Songs and Stories

5.50.—CHILDREN'S CORNER
Songs and Stories

6.30.—Farmers' Talk "The Treatment of Farmyard Manure" by Mr. J. M. Templeton

7.00 WEATHER FORECAST AND NEWS
Major-General NIGEL WOOD

7.25 Musical Interlude. S.B. from London

7.40.—Mr. Desmond MacCarthy.
Literary Criticism. S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST AND NEWS
Topical Talk. S.B. from London

10.30 BERT FARMAN'S CARLTON HOTEL DANCE ORCHESTRA. S.B. from London

12.0.—Close down

WEDNESDAY, Dec. 9th.

Winter Gardens Programme.

THE MUNICIPAL ORCHESTRA

Conductor: MONTAGUE R. R. NORMAN AND SANO

STUDIO OF DANCING

ANNETTE BLACKWELL

3.0 ORCHESTRA AND BALLETT
March, "The Princess's Return"

3.15 Mediation
Solving a Song (Cello and Piano)

3.20 "Dancing Sunbeams" (Piano)

3.25 "Danse Arabe" (Piano)

3.30 "Chanson Triste" (Tchaikovsky)

3.35 "Serenade" (Mozart)

3.40 "Valse" (T. Strakosky)

3.45 "Amara's Dance" (Grieg)

3.50 "The Babot" (J. August)

3.55 "Une Boite a Musique" (Celeste)

4.00 Melodie (Rachmaninov)

4.05 ANNETTE BLACKWELL
A Fairy Town (Piano)

4.10 "A Welsh Lullaby" (Piano)

4.15 "As Ever I Saw" (Warlock)

4.20 ORCHESTRA AND BALLETT
Prelude

4.25 Valse Piquante, No. 2

4.30 Mazurka
Dust (A New Ballet in Two Acts by Phyllis Saxton. With Music by Cyril Embree, arranged by Rupert Brooke)

4.35 "Dust" Conducted by the Composer

4.40 "Dust" Conducted by the Composer

4.45 "Dust" Conducted by the Composer

4.50 "Dust" Conducted by the Composer

4.55 "Dust" Conducted by the Composer

5.00 "Dust" Conducted by the Composer

5.05 "Dust" Conducted by the Composer

5.0.—Talk "Tramps Abroad," by the Rev. E. J. G. Forde, M.A.

5.15. CHILDREN'S CORNER
Uncle Jack's Fairy League

5.50.—Children's Letters

6.0.—Market Interlude. S.B. from London

7.0.—WEATHER FORECAST AND NEWS
Musical Round: "The Brass Instruments" Talk prepared by the late Prof. E. H. BARTON

7.25.—Market Interlude. S.B. from London

7.40.—Mr. FRANK BRYANT, "The Old Scholar" S.B. from London

8.0.—Programme S.B. from London

10.0.—WEATHER FORECAST AND NEWS
Mr. EDWARD CHURCH, "The Engineer in Adventure: Fever and Flood in an Indian Jungle" S.B. from Manchester

10.30.—Market Interlude. S.B. from London

11.0.—Close down

THURSDAY, Dec. 10th.

11.30 12.0.—The Wireless Trio. Reginald S. Mount (Violin), Thomas F. Hargworth (Cello), Arthur Marshall (Piano)

3.45. Talk London Papers read by Anne Farnel Watson. Alex. Wainwright a Royal Bath Hotel

4.15. Market Interlude. S.B. from London

4.40. Market Prices for Farmers. S.B. from London

5.15. CHILDREN'S CORNER
Songs and Stories

5.50. Market Interlude. S.B. from London

6.30. Market Prices for Farmers. S.B. from London

7.00. WEATHER FORECAST AND NEWS
Talk by the Station Director

7.30. THE LITTLE ORCHESTRA
S.B. from Manchester

8.20. THE STATION PLAYERS
to

THE BISHOP'S CANDLE
S.B. from Manchester

By Norman M. K. and
Presented by GEORGE STONE

(Founded on an old story by
Hogyanovel Les Maerables)

Period: The beginning of the
last century

Place: France—about thirty
miles from Paris.

Scene: The kitchen of the Bishop's
retreat

Pictures and Humour.

BRET HAYDEN (Entertainer)

JEAN PAULE and LEONIE
LASCELLES (Entertainer)

THE STATION PLAYERS
THE WIRELESS ORCHESTRA

Conducted by
Capt. W. A. FEATHERSTONE

8.40. JEAN PAULE and LEONIE
LASCELLES

Interlude: A Piano
Wm. Say Things

THE ORCHESTRA
"Skips on the Rig" Holiday

Interlude
A Cameo of Gretna Green

BRET HAYDEN
THE ORCHESTRA

Humorous Piece, "A Southern
Waltz" Later

(Continued on next page)

**Week Beginning
December 6th.**

SHIP.

IRIS WHITE,
TOMMY HANDLEY.

015. **Topical Tasks for Teens.**

(Continued on the next page.)

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(Continued on the next page.)

2ZY
378M.

MANCHESTER PROGRAMMES.

Week Beginning
December 6th.

The letters "G.R." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 496.

SUNDAY, Dec. 6th.

3.30. Mozart's Last Masterpieces.
A Musical Drama in Three Episodes

LEIGH HENRY

Episode I

Mozart's Hymn. The Evening of the Production of "The Magic Flute"

Episode II

The Statue. Mozart Compelling the "Ripper"

Episode III

The Passing of Mozart.
Character

Constance (Mozart's Wife)
DOROTHY BENNETT (Soprano)
Wolfgang Mozart

Joseph Haydn (Affectionately known as "Papa")

Salieri (An Impresario and Mozart's Librettist)

VICTOR SMYTHE.
Singsayer (Mozart's Favourite Pupil and Friend)

JOHN COLLINSON (Tenor)
ALICE M. LAWRIE (Contralto)
LEE THISTLETHWAITE.

THE STATION AUGMENTED ORCHESTRA.

Conductor T. H. MORRISON.
Produced by

JOHN COLLINSON and VICTOR SMYTHE.

9.10-5.45.—Music for the Children.

8.10.—Mr. S. G. HONEY: Talk to Young People

8.30. Religious Service.
* Self-Sacrifice

Hymn, "Father, Let Me Dedicate" (A and M, No. 74).

Bible Reading
Arthurs

Religious Address by the Rev. G. H. MITCHELL

Hymn, "Thy Way, Not Mine, O Lord" (A and M, No. 265)

9.0.—WEATHER FORECAST AND NEWS.
Local News

9.15. Organ Recital.
Lent from the

Presbyterian Picture Theatre.
H. FITZROY PAGE (Organ).
HORACE BROWN (Soprano)

THE ORGAN

Polonaise in A Major... Chopin
Caprice... Moscovitz
"Olympia"... Wagner

HORACE BROWN
"Lord God of Abraham" ("Eh...")

"Lullaby" R. Knight
THE ORGAN

Tone Poem, "Echo of Ourselves"
H. Knight

HORACE BROWN
"Eccelest My Soul" Hugo
"Anno's Grave" Wolf

"Harper Song" (III)
THE ORGAN

"Serenade" J. Strauss
"Chant Sans Paroles" Debussy

HORACE BROWN
"A Land of Silence" Roger Quilter
A Modern Greek Song
Norman O'Neill

Saxophone Solo
THE ORGAN

"Adieu"
"Mars at Viterbo"
THE ORGAN

MONDAY, Dec. 7th.

3.25. School Transmission. M. A. Bert
The "M.A." (Paris), Reading
from the "M.A." (Paris)

"La Mort du Dauphin" Let
Léonide Moussoulé (A. A. Honoré)

3.45. Orchestral Music, relayed from
the "Picture Theatre"

4.0. Afternoon Talk. Music R. L. M.
by A. A. Honoré

4.15. "Tea-time Concert" (A. A. Honoré)
M. A. Bert (Soprano)

5.15. CHILDREN'S CORNER
The "M.A." (Paris) Orchestral

6.0. The "M.A." (Paris) Orchestral
M. A. Bert (Soprano)

7.0. WEATHER FORECAST AND NEWS
M. A. Bert (Soprano)

7.25. Mr. F. J. ARMOUR, M. A.
L. S. What a Wonderful

7.45. Mr. F. J. ARMOUR, M. A.
L. S. What a Wonderful

8.0. A CONCERT BY JEWISH
ARTISTS.

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8.0. A CONCERT BY JEWISH
ARTISTS.

TUESDAY, Dec. 8th.

1.15-2.0. Tuesday Midday Society
Concert, relayed from the

H. A. Bert (Soprano)
H. A. Bert (Soprano)

2.25. School Transmission. Mr. H.
C. A. Bert (Soprano)

3.45. Auto Piano. Relayed from J.
M. A. Bert (Soprano)

4.0. Afternoon Talk. Mr. A. F.
S. A. Bert (Soprano)

4.15. Tea-time Concert. Mr. H.
C. A. Bert (Soprano)

5.15. CHILDREN'S CORNER
The "M.A." (Paris) Orchestral

6.0. The "M.A." (Paris) Orchestral
M. A. Bert (Soprano)

7.0. WEATHER FORECAST AND NEWS
M. A. Bert (Soprano)

7.25. Mr. F. J. ARMOUR, M. A.
L. S. What a Wonderful

7.45. Mr. F. J. ARMOUR, M. A.
L. S. What a Wonderful

8.0. A CONCERT BY JEWISH
ARTISTS.

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8.0. A CONCERT BY JEWISH
ARTISTS.

"Old Clothes and Fine Clothes"
Martin Shaw

"Blue Are Her Eyes"
Walter Watts

"Captain Stratton's Fancy"
Peter W. W. W.

TONI FARRELL
Two Songs... Toni Farrell

"Dear Little Ship" "My Dear
Madame"

Tango, "Tenerife"
Some Different Opinions on

"Show Me the Way to Go"
Rev. J. H. S. S. S.

JOSEPH FARRELL
"I'm Getting Tired of Playing
Second Fiddle"

"The Old Spinet" W. H. S. S.
"Out Where the Big Ship Goes"

"One of the Guards"
Howard Fisher

8.45. Snatches from Revues.
BETTY WHEATLEY

VICTOR SMYTHE
THE STATION ORCHESTRA

Selection, "On With the Dance"
Victor Smythe

BETTY WHEATLEY
"I'm Getting Tired of Playing
Second Fiddle"

"Blush Your Face"
Victor Smythe

"That's Another One"
Victor Smythe

"The Big Tune"
Victor Smythe

BETTY WHEATLEY
and VICTOR SMYTHE

Selected
THE ORCHESTRA

Selection, "Halo, America!"
Victor Smythe

BETTY WHEATLEY
"Look What I've Found"

"That Forgotten Melody"
Victor Smythe

Selected
VICTOR SMYTHE

8.0. WEATHER FORECAST AND NEWS.
Mr. F. J. ARMOUR, M. A.

8.10-11.0. Programme S. B. from London

THURSDAY, Dec. 10th.

11.30-1.30. Concert by the Station
Quartet

4.30. Afternoon Talk. Mrs. E. M.
Huntington. "Hints for
Modern Housekeepers" (4)

4.45. Tea-time Concert: Wilfred V.
Perry (Tenor). Auto Piano Re-
cord by J. Meadows.

5.15. CHILDREN'S CORNER
8.0.—Music. S. B. from London

8.40. Market Prices for Farmers.
S. B. from London

Ministry of Agriculture Bulletin.
S. B. from London

7.0.—WEATHER FORECAST AND NEWS.
Mr. F. J. ARMOUR, M. A.

7.10. WILLIAM CROSS.
F. R. G. S. "Constantinople Today"

(Continued on the next page.)

Manchester Programmes.

(Continued from the previous page.)

THE HALL ORCHESTRA
Conducted by
Sir HAMILTON HARTY
Relayed from the Free Trade
Hall.
The Secret Marriage
The Domestic Symphony

ASHTON-UNDER-LYNE.

Lancashire Talent Series III.

ADA GIBSON (Soprano)

HARRY BRIDGEMAN (Tenor)

M. DICKIN (Solo Violin)

LESLIE SCHOFIELD (Solo Cello)

NORMAN ANDREW (Solo Piano)

ROFT VOCA. SOCIETY

THE VOCAL SOCIETY

Hymn to Music, Dudley Hill

My Love is Like a Red, Red Rose, M. DICKIN

W. H. GIBSON

NORMAN ANDREW

Madama Impromptu in C Sharp

Minuet in G, Paderewski

HARRY BRIDGEMAN

The Sailor's Grace, Sullivan

Madama, M. DICKIN

THE VOCAL SOCIETY

Song of Mary, M. DICKIN

Happy Eyes, M. DICKIN

Sonata, Op. 100, M. DICKIN

ADA GIBSON

Down in the Forest

The Rotten Song, P. Hill

NORMAN ANDREW

Value in D Flat, Chapin

Yachats and Rondo Capriccioso, M. DICKIN

HARRY BRIDGEMAN

Diaphanous, Life and Death, Cambridge Taylor

LESLIE SCHOFIELD

Sonata, Op. 15, W. H. GIBSON

THE VOCAL SOCIETY

The Cornet's Song of Hope

A Love Symphony

12.0.—Programme S.B. from London.

FRIDAY, Dec. 11th.

11.15 2.0.—Orchestral Music from the State Choir

1.25.—School Transmission: The Rev. J. S. G. M. A. Travel Talk

4.45.—The Station Quartet

4.0.—Afternoon Talk: Miss B. H. Shaw, "The Romantic Past of Manchester"

4.15.—Tea time Concert: Olga Telts (Soprano), The Station Quartet

5.15.—CHILDREN'S CORNER

6.0.—The Majestic "Celebrity" Orchestra, relayed from the Hotel Majestic, St. Anne's-on-the-Sea

7.0.—Programme S.B. from London

8.1.—"THE GOLDEN LEGEND."

A Cantata by Sir Arthur Sullivan

1.25.—LIVE MUSIC

1.25.—RAUCY L. N.

Prince Henry

ARTHUR WILKES (Tenor)

LESLIE THISTLETHWAITE (Bantone)

THE STATION OPERATIC CHORUS

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THE STATION OPERATIC CHORUS

6LV

Liverpool Programmes.

315 M.

Week Beginning Sunday, December 6th.

SUNDAY, December 6th.

7.30-8.30.—Programme S.B. from London.

Religious Service.

8.45-9.15.—Programme S.B. from London.

9.15-9.45.—Programme S.B. from London.

9.45-10.15.—Programme S.B. from London.

10.15-10.45.—Programme S.B. from London.

10.45-11.15.—Programme S.B. from London.

11.15-11.45.—Programme S.B. from London.

11.45-12.15.—Programme S.B. from London.

12.15-12.45.—Programme S.B. from London.

12.45-1.15.—Programme S.B. from London.

1.15-1.45.—Programme S.B. from London.

1.45-2.15.—Programme S.B. from London.

2.15-2.45.—Programme S.B. from London.

2.45-3.15.—Programme S.B. from London.

3.15-3.45.—Programme S.B. from London.

3.45-4.15.—Programme S.B. from London.

4.15-4.45.—Programme S.B. from London.

4.45-5.15.—Programme S.B. from London.

5.15-5.45.—Programme S.B. from London.

5.45-6.15.—Programme S.B. from London.

6.15-6.45.—Programme S.B. from London.

6.45-7.15.—Programme S.B. from London.

7.15-7.45.—Programme S.B. from London.

7.45-8.15.—Programme S.B. from London.

8.15-8.45.—Programme S.B. from London.

8.45-9.15.—Programme S.B. from London.

9.15-9.45.—Programme S.B. from London.

9.45-10.15.—Programme S.B. from London.

10.15-10.45.—Programme S.B. from London.

10.45-11.15.—Programme S.B. from London.

11.15-11.45.—Programme S.B. from London.

11.45-12.15.—Programme S.B. from London.

12.15-12.45.—Programme S.B. from London.

12.45-1.15.—Programme S.B. from London.

1.15-1.45.—Programme S.B. from London.

1.45-2.15.—Programme S.B. from London.

2.15-2.45.—Programme S.B. from London.

2.45-3.15.—Programme S.B. from London.

3.15-3.45.—Programme S.B. from London.

3.45-4.15.—Programme S.B. from London.

4.15-4.45.—Programme S.B. from London.

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5.15-5.45.—Programme S.B. from London.

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6.15-6.45.—Programme S.B. from London.

6.45-7.15.—Programme S.B. from London.

7.15-7.45.—Programme S.B. from London.

7.45-8.15.—Programme S.B. from London.

8.15-8.45.—Programme S.B. from London.

8.45-9.15.—Programme S.B. from London.

9.15-9.45.—Programme S.B. from London.

9.45-10.15.—Programme S.B. from London.

10.15-10.45.—Programme S.B. from London.

10.45-11.15.—Programme S.B. from London.

11.15-11.45.—Programme S.B. from London.

11.45-12.15.—Programme S.B. from London.

12.15-12.45.—Programme S.B. from London.

12.45-1.15.—Programme S.B. from London.

1.15-1.45.—Programme S.B. from London.

1.45-2.15.—Programme S.B. from London.

2.15-2.45.—Programme S.B. from London.

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5.45-6.15.—Programme S.B. from London.

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6.45-7.15.—Programme S.B. from London.

7.15-7.45.—Programme S.B. from London.

7.45-8.15.—Programme S.B. from London.

8.15-8.45.—Programme S.B. from London.

8.45-9.15.—Programme S.B. from London.

9.15-9.45.—Programme S.B. from London.

9.45-10.15.—Programme S.B. from London.

10.15-10.45.—Programme S.B. from London.

10.45-11.15.—Programme S.B. from London.

11.15-11.45.—Programme S.B. from London.

11.45-12.15.—Programme S.B. from London.

12.15-12.45.—Programme S.B. from London.

12.45-1.15.—Programme S.B. from London.

1.15-1.45.—Programme S.B. from London.

CHILDREN'S CORNER

8.0.—Programme S.B. from London.

7.0.—Programme S.B. from London.

7.15.—Mr R. H. BROADBENT, Old Liverpool Stage

Early Theatrical Revue

Liverpool.

7.30.—Programme S.B. from London.

7.45.—Programme S.B. from London.

8.0.—Programme S.B. from London.

8.15.—Programme S.B. from London.

8.30.—Programme S.B. from London.

8.45.—Programme S.B. from London.

9.0.—Programme S.B. from London.

9.15.—Programme S.B. from London.

9.30.—Programme S.B. from London.

9.45.—Programme S.B. from London.

10.0.—Programme S.B. from London.

10.15.—Programme S.B. from London.

10.30.—Programme S.B. from London.

10.45.—Programme S.B. from London.

11.0.—Programme S.B. from London.

11.15.—Programme S.B. from London.

11.30.—Programme S.B. from London.

11.4

**Week Beginning
December 6th**

5SC
422M.

GLASGOW PROGRAMMES.

Week Beginning
December 6th.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenry) Programme will be found on page 498.

SUNDAY, Dec. 6th.

3.30-5.35.—Programme S.B. from London

7.45. Church Service.

Relayed from St. Enoch U.F. Church.

Service Conducted by

The Rev

Dr. ARCHIBALD CHISHOLM

Langside H.H.U.F. Church.

Symphony Concert.

S.B. to Scottish Stations

CARRIE TUBB (Soprano).

WALTER HYDE (Tenor)

THE STATION SYMPHONY

ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

THE ORCHESTRA

Overture, "The Mastersingers"

Wagner

Symphony, No. 5, in E Minor

Tchaikovsky

9.15. WEATHER FORECAST AND NEWS.

S.B. from London

9.35. CARRIE TUBB.

Act. "Ocean, Thou Mighty

Monster" ("Oberon") Weber

9.55. WALTER HYDE.

Deeper and Deeper

Sull" Handel

Wait Her, Angela" Handel

9.55. THE ORCHESTRA

Polovtsienne Dances ("Prince

Igor") Rimsky-Korsakov

9.50. CARRIE TUBB

"Music, When Soft Voices Die"

Mumford

Ballad "Song of the Palmyr in Bearers"

Mumford

"The Second Maiden" Mumford

10.5. THE ORCHESTRA

Value Triste" Schubert

Polovtsienne Dances ("Prince

Igor") Rimsky-Korsakov

10.20. WALTER HYDE

Soprano "O Mistress Mine" R. Quiller

"I am to Me Only with Thine

Eyes" R. Quiller

10.35. THE ORCHESTRA

Overture "1812" Tchaikovsky

10.50. Close down

MONDAY, Dec. 7th.

4.0. The Wireless Quartet and Nellie

C. Carnegie (Soprano)

6.0. Afternoon Topics: Mabel Pen

man. "Powder and Patch."

5.15.—CHILDREN'S CORNER

6.0.—Weather Forecast for Farmers

6.2. Boys' Brigade Bulletin

6.15.—Programme S.B. from London.

7.0. WEATHER FORECAST AND NEWS

M. STEPHAN: "La Noël en

France." S.B. from London

Local News.

7.30.—Musical Interlude. S.B. from

London.

8.0. Mr. GEORGE MACDONALD,

(C. 18) Cottage and Com-

merce." S.B. from Edinburgh

The Pianoforte Sonatas of
Beethoven.

8.15. Sonata in G major, Op. 10, No. 3
4.30. Allegro di molto e con
1. Adagio cantabile, Ron-

Poetry Recital.

Under the Auspices of
THE SCOTTISH ASSOCIA-
TION FOR THE SPEAKING
OF VERSE.

By JEAN TAYLOR SMITH

Variety.

FRED BECK and GEORGE

S. OCKWIN (Soprano)

THE STATION ORCHESTRA

HERBERT A. CARRUTHERS

THE ORCHESTRA

Walter Hyde (Tenor)

8.7. FRED BECK and GEORGE

S. OCKWIN

Character Studies, Songs and

8.20. THE ORCHESTRA

Four Dances from "The Rite of

Spring" Debussy

8.35. FRED BECK and

GEORGE S. OCKWIN

A Further Interlude

8.50. THE ORCHESTRA

Moroccan Dances, "Vivienne"

Intermezzo, "Fragrance" Antheil

10.0. WEATHER FORECAST AND NEWS

11.0. OLIVER KILTON: "Hos-

anna of the Green Banks" (Jama-

ica) S.B. from Liverpool

Local News.

10.30. THE MAYFAIR MYSTERY

S.B. from London

11.0.—Close down

TUESDAY, Dec. 8th.

3.25-5.35. Broadcast to Schools

3.25. Mr. Percy Lusk, Maxine

Mus.

3.35. Musical Interlude

3.45. The Navigation of Ships.

3.55. Music by the Town

Band relayed from the Plaza

Band of Dance

6.0. Afternoon Topics: Mr. Ralph

Baileigh "Glasgow Travellers"

Songs, Dances and Co.

5.15. CHILDREN'S CORNER

6.0-6.2. Weather Forecast for Far-

mers

6.15. Music and Love. S.B. from

London

7.0. WEATHER FORECAST AND NEWS

7.30. WILLIAM PEDDIE

7.45. Music and Love. S.B. from

London

7.50. Programme S.B. from London

10.30. JANE M. S. L. A. B.

11.15. F. E. M. A. S. A. B.

TON. F. O. E. L. D. A. B.

ORCHESTRA. S.B. from

London

12.0. Close down

WEDNESDAY, Dec. 9th

11.30-12.30. Music

3.25-5.35. Broadcast to Schools

3.25. Mr. Charles R. G. S. L.

Music and Love of Space

X. L. S.

3.35. The Wireless Quartet

3.45. M. Albert le Grip. S.B.

11.15. Music and Love. S.B. from

London

3.55. The Wireless Quartet

Harry Carpenter (Solo Violon)

5.0. Afternoon Topics: M. S. L.

Music and Love of Space

6.15. CHILDREN'S CORNER

6.0-6.2. Weather Forecast for Far-

mers

6.15. Musical Interlude. S.B. from

London

7.0. WEATHER FORECAST AND NEWS

7.30. Music and Love. S.B. from

London

7.40. M. J. E. T. O. U. E. R. T. O. N. C. A. L.

7.45. Music and Love. S.B. from

London

7.45. Music and Love. S.B. from

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7.45. Music and Love. S.B. from

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7.45. Music and Love. S.B. from

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7.45. Music and Love. S.B. from

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7.45. Music and Love. S.B. from

London

3.55. The Wireless Quartet and Al

M. Albert le Grip. S.B.

5.0. Mr. Wilfred C. Appleby, "The

Value of Art in Life"

5.15. CHILDREN'S CORNER

6.0-6.2. Weather Forecast for Far-

mers

6.15. Programme S.B. from London

7.0. WEATHER FORECAST AND NEWS

7.30. Music and Love. S.B. from

London

7.40. M. J. E. T. O. U. E. R. T. O. N. C. A. L.

7.45. Music and Love. S.B. from

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7.45. Music and Love. S.B. from



The Same
old Navy!

PLAYER'S

NAVY CUT CIGARETTES

10
for
6^D

Medium Strength

20
for
11^{1D}/₂

P1218

With or without Cork Tips

2BE
440M.

BELFAST PROGRAMMES.

Week Beginning
December 6th.

The letters "L.M." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

SUNDAY, Dec. 6th.

7.30-8.55.—Programme S.B. from London.

Studio Service.

Conductor: FATHER MARTINDALE, of Canons Hall, Oxford. Relayed from Oxford.

9.0.—Weather Forecast and News Local News.

THE BELFAST RADIO QUARTET

ERNEST A. A. STONELY

ALBERT FITZGERALD

HAROLD LOWE (Viola).

RONALD DOBSON (Cello).

DOROTHY RODGERS

6.15.—THE QUARTET

Quartet in A Minor, Op. 29

DOROTHY RODGERS

Soprano Solo

The Loreley

THE QUARTET.

Quartet in B Flat, Op. 1, No. 1

DOROTHY RODGERS

O Divine Redeemer

"Ave Maria"

THE QUARTET

7.30.—Close down.

MONDAY, Dec. 7th.

4.—Miss Florence Lewis Talks the Housewives Christmas Fare, I am Puddings, Rich and Plain; Mince Pie.

4.15.—The Station Band, Quartet

6.15.—CHILDREN'S CORNER

6.45.—Children's Letters.

7.—Weather Forecast and News.

7.30.—Musical Interlude S.B. from London.

7.40.—My Day's Work. W & T Be Trade Review S.B. from London.

Entertainment.

THE STATION ORCHESTRA

JAMES MACKAY

SCAVELL and WHELDON

H. RICHARD

W. R. LORIN

7.40.—THE ORCHESTRA

Overture: "The Fairy Prince"

8.15.—SCAVELL and WHELDON

Rocky Turkey

Winkle Lady

Tale of a Guinea Pig

Wanderlust

High Street, Africa

7.37.—JAMES MACKAY

Laurel

THE ORCHESTRA

Suite, "Decameron Nights"

8.0.—SCAVELL and WHELDON

"When My Sugar" McHugh Mills

Three Little Hens

Close In My Arms

"All Day Long"

0.15.—H. RICHARD KAYWARD

and W. L. ORDON

Revista of Ulster Ballads.

9.45.—THE ORCHESTRA

Three Irish Pictures

March: The Days of Tyrone

10.0.—Weather Forecast and News

Prof. OLIVER ELTON

Humour of the Great Books—Jane Austen

10.30.—THE MAYFAIR MYSTERY

S.B. from London

11.0.—Close down.

TUESDAY, Dec. 8th.

11.30-12.30.—Gramophone Records.

4.0.—THE STATION ORCHESTRA

ANNIE HUTTON

(Poetry Recital).

PATLINE BARKER (Harp)

SCAVELL and WHELDON

6.30.—CHILDREN'S CORNER

6.45.—Children's Letters

7.0.—Programme S.B. from London.

WEDNESDAY, Dec. 9th.

4.0.—Afternoon Talk.

4.5.—The Belfast Radio Quartet.

5.15.—CHILDREN'S CORNER

6.15-6.45.—Children's Letters.

7.—Weather Forecast and News.

7.30.—Musical Interlude S.B. from London.

7.40.—My Day's Work. W & T Be Trade Review S.B. from London.

8.0.—Musical Interlude S.B. from London.

8.15.—Royal Horticultural Society

Talk. S.B. from London.

7.40.—Mr. FRANK BRYANT "The Old Scholar" S.B. from London.

8.0.—Programme S.B. from London.

8.15.—Weather Forecast and News

Mr. EDWARD B. B. The

Programme S.B. from London.

8.30.—Programme S.B. from London.

8.45.—Programme S.B. from London.

8.55.—Programme S.B. from London.

9.0.—Programme S.B. from London.

9.15.—Programme S.B. from London.

9.30.—Programme S.B. from London.

9.45.—Programme S.B. from London.

10.0.—Programme S.B. from London.

10.15.—Programme S.B. from London.

10.30.—Programme S.B. from London.

10.45.—Programme S.B. from London.

11.0.—Programme S.B. from London.

11.15.—Programme S.B. from London.

11.30.—Programme S.B. from London.

11.45.—Programme S.B. from London.

12.0.—Programme S.B. from London.

THURSDAY, Dec. 10th.

4.0.—Afternoon Talk

4.5.—The Belfast Radio Quartet

6.15.—CHILDREN'S CORNER

6.45.—Children's Letters

7.0.—Weather Forecast and News

7.30.—Musical Interlude S.B. from London.

7.40.—My Day's Work. W & T Be Trade Review S.B. from London.

8.0.—Musical Interlude S.B. from London.

8.15.—Royal Horticultural Society

Talk. S.B. from London.

7.40.—Mr. FRANK BRYANT "The Old Scholar" S.B. from London.

8.0.—Programme S.B. from London.

8.15.—Weather Forecast and News

Mr. EDWARD B. B. The

Programme S.B. from London.

8.30.—Programme S.B. from London.

8.45.—Programme S.B. from London.

8.55.—Programme S.B. from London.

9.0.—Programme S.B. from London.

9.15.—Programme S.B. from London.

9.30.—Programme S.B. from London.

9.45.—Programme S.B. from London.

7.30.—THE ORCHESTRA.

March, "Maiden Fiddlers"

Overture, "Poet and Peasant"

7.55.—CHARLES LINDOP.

Three Songs of the Sea

8.5.—EDMUND J. HARRIS and

ARTHUR WEBSTER

Duet for Two Characters, "Duet

mento"

8.20.—TONI FARRELL.

Box-trio, "Home Sweet

Home"

Tango, "Tango"

One-step, "Naughty Girl"

"Summer of the 'Tues We Dance

To" (1st Edition)

8.22.—THE ORCHESTRA.

Suite, "A Day in Naples"

8.45.—CHARLES LINDOP.

Air, "Where'er You Walk

("Semala")

8.57.—THE ORCHESTRA

Minuet for String

9.3.—TONI FARRELL.

"Dear Little Ship"

"My Dear Ma

deuts" (With Or-

chestra).

Some Different Opinions on

"Show Me the Way to Go

Home"

8.18.—THE ORCHESTRA.

Ballet Music, "Le

Invitation to the Waltz"

March, "Rancho Wakes"

10.0.—Programme S.B. from

London.

FRIDAY, Dec. 11th.

11.30-12.30.—Gramophone Records.

3.0.—15.—School Transmission: Mr

A. Scudler

4.0.—FRANK J. K. M. R. R. in the

Days of the Year

4.15.—THE STATION ORCHESTRA.

TONI FARRELL (Entertainer)

8.30.—CHILDREN'S CORNER

6.45.—Children's Letters

7.0.—Weather Forecast and News

A. Scudler

7.15.—Mr. J. H. WHELDON

7.35.—Musical Interlude S.B. from

London.

7.40.—Mr. PERCY SCHOLES Music

Club

BRITISH COMPOSERS.

SYBIL MADEN

ALBERT FITZGERALD

THE AUGMENTED STATION

ORCHESTRA:

Conducted by

E. GODFREY BROWN.

8.0.—THE ORCHESTRA.

Symphony in C Major

Imma

"Carillon"

8.24.—SYBIL MADEN with

ORCHESTRA

"Sea Pictures"

8.40.—THE ORCHESTRA

Incidental Music

8.0.—SYBIL MADEN.

"Sea Power"

"I Have a Dream"

"Love Weir and Riding"

9.15.—Hansard Ballad for Violin and

Orchestra, Op. 47, No. 1

(Soloist ALBERT FITZGERALD)

9.25.—Intermezzo and Eastern Dan-

ce from "Nero" Incidental Mu-

9.42.—Dances from "The

Tempest

9.48.—Overture di Ballo

10.0.—Weather Forecast and News

Talk S.B. from London.

10.30.—Programme S.B. from London.

11.0.—Close down.

SATURDAY, Dec. 12th.

4.0.—Afternoon Talk, (Miss Noel

Brown M.A. on "The Peace

League")

4.15.—The Belfast Radio Tri-

ple (Solo Clarinet).

5.30.—CHILDREN'S CORNER

6.10-6.15.—Children's Letters

7.0.—Weather Forecast and News

Sir ROBERT BALEN POWELL

A Christmas Message S.B.

from London.

THE STATION ORCHESTRA

FLORENCE FORSYTHE

(Soprano).

7.30.—THE ORCHESTRA

Symphony in C Major

8.12.—FLORENCE FORSYTHE

The "Hansel" Song

"Who is Sylvia?"

8.24.—REGINALD DOBSON

Sonata in G Major

Andante and Allegro

8.36.—FLORENCE FORSYTHE

The "Hansel" Song

8.48.—THE ORCHESTRA.

Intermezzo, "In a Persian Ma-

ked"

Popular Dance Music

9.0.—THE STATION LANCE BAND

10.0.—Weather Forecast and News

Talk S.B. from London.

10.30.—THE MAYFAIR MYSTERY.

S.B. from London.

11.0.—THE SAVILE BANDS. S.B.

from London.

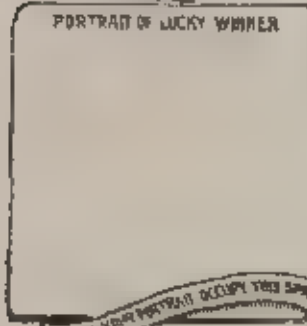
12.0.—Close down.

**Week Beginning
December 6th.**

(Continued on the next page.)

(Continued from the previous page.)

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£10,000

IN PRIZES
GUARANTEED BY
THE

NEWS OF THE WORLD.

SEND IN A COUPON FOR THE

GREAT SONG BALLOT

IN AID OF THE ROYAL FREE HOSPITAL

FIRST PRIZE
£5,000

SECOND PRIZE
£2,000

THIRD PRIZE
£1,000

ONLY

1/-

400 PRIZES
OF £5 EACH

ENTRANCE FEE

The 14 popular songs named below must be arranged in what you consider will be their popular order of merit as ascertained by the ballot.

Alice, Where Art Thou?	Home, Sweet Home
Tom Bowling	Annie Laurie
Bonnie Banks of Loch Lomond	Sally in our Alley
Kathleen Mavourneen	Men of Harlech
Come into the Garden, Maud	The Minstrel Boy
Hearts of Oak	The Last Rose of Summer
Auld Lang Syne	Killarney

COUPON ENTRANCE FORM
IN SUNDAY'S

NEWS OF THE WORLD

THESE BEAUTIFUL MELODIES WILL
BE BROADCAST ON DEC. 11th.
SEE PARTICULARS ON PAGES 495 & 496.

The following names are suggested for the ballot. They are arranged in alphabetical order of the first letter of the first name. The names are given in two columns. The first column contains the names of the composers, and the second column contains the names of the performers. The names are given in the order in which they are to be arranged in the ballot.

1. Alice, Where Art Thou?	Mr. Andrew Scott
2. Tom Bowling	Mr. A. W. Hill
3. Bonnie Banks of Loch Lomond	Mr. W. S. G. G. G.
4. Kathleen Mavourneen	Mr. W. S. G. G. G.
5. Come into the Garden, Maud	Mr. W. S. G. G. G.
6. Hearts of Oak	Mr. W. S. G. G. G.
7. Auld Lang Syne	Mr. W. S. G. G. G.
8. Home, Sweet Home	Mr. W. S. G. G. G.
9. Annie Laurie	Mr. W. S. G. G. G.
10. Sally in our Alley	Mr. W. S. G. G. G.
11. Men of Harlech	Mr. W. S. G. G. G.
12. The Minstrel Boy	Mr. W. S. G. G. G.
13. The Last Rose of Summer	Mr. W. S. G. G. G.
14. Killarney	Mr. W. S. G. G. G.



Ribbons of steel

—the same century-old principles of construction are employed in every Cossor Grid.

FROM bank to bank across a girder bridge a train speeds on its way. A hundred tons or more of living freight suspended in mid-air on a few ribbons of steel. Such is the skill of man. Rigidity is the Alpha and Omega of bridge construction. Without rigidity no bridge can withstand the devastating forces of Nature.

Rigidity, too, is the very essence of successful Valve construction. Without rigidity there must be distortion and microphonic noises. Compare the Cossor Grid with the ordinary spiral Grid and you'll instantly appreciate why the Cossor Valve has won such a unique reputation for purity of tone.

The Cossor Grid is a wonderful piece of miniature engineering. It is built up on a stout metal Grid band, and each turn of the wire is secured in three positions—35 places in all. Was there ever such rigidity?

Combine that with the Cossor electron-retaining system of design and you'll readily recognise why the Cossor is by far the most popular British Valve.

Everywhere it is earning golden laurels for a mellowness of tone hitherto considered impossible.

Before choosing your next Valve ask your Dealer to show you the Wuncell — the Cossor Dull Emitter. Functioning at a dull red glow (almost invisible in daylight) it is, indeed, a super-economy valve with an abnormally long life. For the first time it is possible to obtain a low temperature valve in every way as sensitive as the best bright emitter. The secret of Wuncell success is to be found in its wonderful filament. Instead of a wire, whittled down to the point of fragility, the filament used in the Wuncell is built up layer upon layer under the Cossor patent process. Instead of weakness there is strength.



The Wuncell Dull Emitter

*W1 for 3 tubes	14s
*W2 for 2 tubes	14s

The Cossor Loud Speaker Valve W3

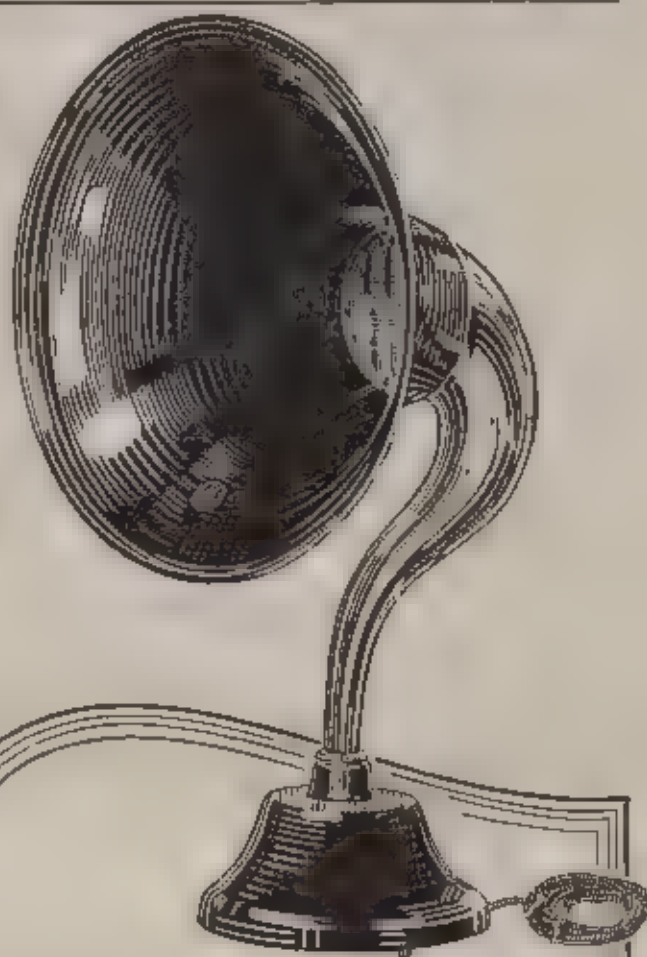
Volts per 4 tubes	18/6
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*4 tubes VR with 100 ohm	
*4 tubes VR with 100 ohm	
*4 tubes VR with 100 ohm	

WRI for 1 tube	16s
WR2 for 2 tubes	16s

Cossor

Purity and Power



B.T.H. LOUD SPEAKERS are powerful—none more so for a given input but they are also supremely pure in tone. However exacting your demands may be, one or other of the models described below will "fill the bill."

Type C8.....£1 15 0

An inexpensive but efficient instrument. Both the body and horn are constructed of non-resonant material.

Type C.3.....£1 7 6

An attachment for a gramophone, which gives excellent results when fitted to the tone-arm.

Type C.1.....£2 10 0

The body is of polished aluminium, whilst the horn is enameled a pleasing brown. The ideal for a small room.

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A very fine instrument for general use. As a reproducer of speech and music it is unexcelled.

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A combined loud speaker and table lamp in which the well known C.2 element is used.

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This is a hornless model and is the most artistic loud speaker yet produced. Audition is equally good in all directions.

Ask your dealer for a demonstration and for leaflet No. R.7430

B.T.H. Loud Speakers

Insist on B.T.H.—The Best of All



Advertisement of The British Thomson-Houston Co. Ltd

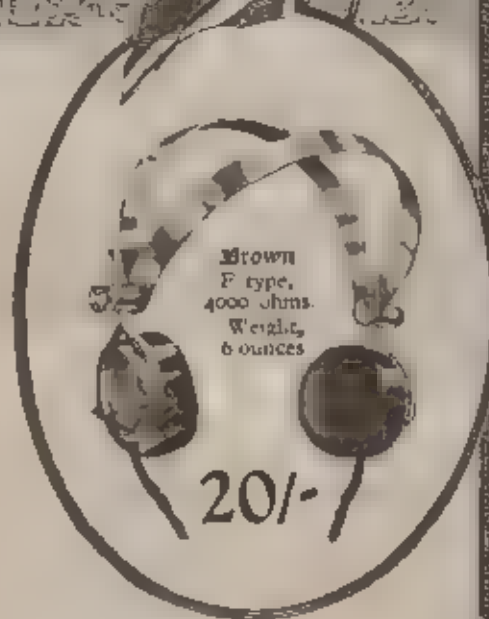
—these featherweight 'phones exhibit all the characteristics of Brown thoroughness in manufacture.

ONLY Brown—with the largest production of headphones in this country—could make these famous featherweight 'phones at the low price of 20/-. Just as no other headphone can approach it for weight—complete with full length cords it weighs but 6 oz.—so no other headphone at anywhere near this price can approach it for sensitiveness.

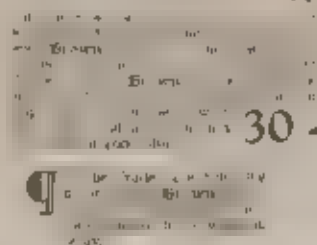
The most intricate precision equipment operated by the most skilful workers combine to retain in these moderately priced headphones a quality which is only expected in 'phones costing considerably more. Hospitals throughout the country are being fitted with Brown F-type Headphones—their choice, when comfort and dependability are the two essential requirements, was inevitable.

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 20. Mrs. H. H. Verpud, 2521 St. St. Sunningdale
 21. Mrs. H. H. Verpud, 2521 St. St. Sunningdale



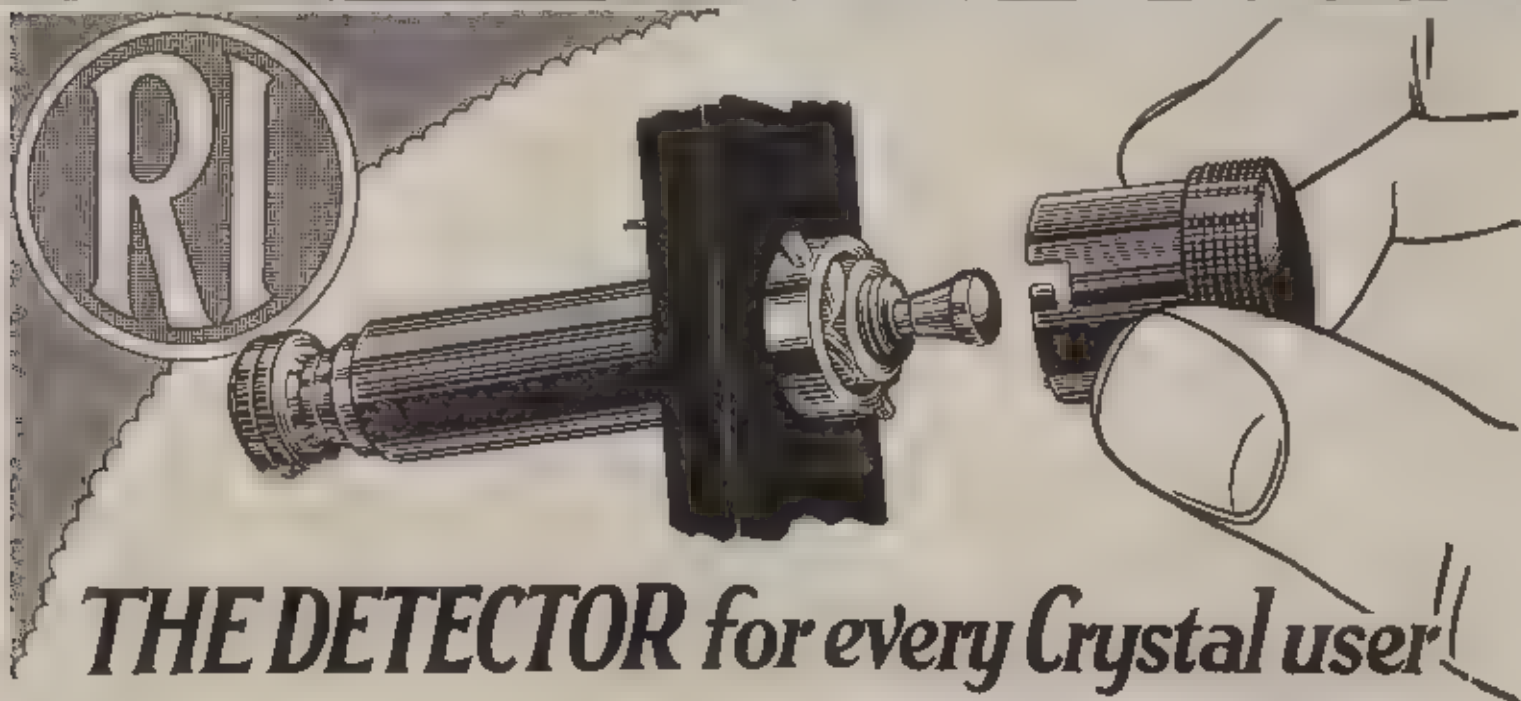
The new Brown A-type



BRITISH

Brown

THROUGHOUT



THE DETECTOR for every Crystal user!

Ensures Permanent Reception

The R.I. Permanent Mineral Detector is designed to give every crystal user the advantage of real permanent detection.

Nearly 200,000 crystal users in this country have replaced their existing crystal detectors by R.I. Permanent Mineral Detectors. You cannot afford to ignore their choice, it is the choice between interrupted mediocre reception, flavoured with continuous adjustment, and stable, constant and beautiful operation between two crystal surfaces, always acting at the right pressure and not requiring any handling when fitted.

It is permanent in the true sense, being absolutely unaffected by vibration. No catwhisker of any kind is employed, contact for rectifying purposes being made with another crystal mounted on a spring plunger which maintains a good pressure against the special mineral. This combination ensures absolute stability and perfect rectifying contact.

The use of a spring plunger fitted to one of the elements ensures the point of contact between the crystals to be moved if desired, although searching for sensitive spots is unnecessary, since the contact surfaces of both crystals are uniformly sensitive.

You are not purchasing something which has not been tried, to-day there are nearly 200,000 in use, and this component has received the universal approval of the whole of the Technical Press. In addition it is marketed by a firm whose name R.I. stands for the best in Radio.

To-day you must learn about this famous detector: remember it will work with any set. Get one from your dealer and if you have any difficulty write direct to us. We are waiting till every crystal user will fit an R.I. Permanent Mineral Detector.

Remember that the R.I. Permanent Mineral Detector improves any valve-crystal combination and if used in the detector stage will save the use of a valve with superior results.

The R.I. Permanent Mineral Detector is manufactured in two different forms. The ordinary type is provided with a pair of supporting clips for mounting the component either above or below a panel.

Price 6/-

complete with metal brackets and screws for mounting.

The other form is designed for one-hole fixing and is provided with a detachable ebonite cover which protects the adjusting knob when in position.

Price 7/6 Complete

Better still, if you want your set to be up to R.I. Standard—

R.I. Crystal Set—300 to 500 metres.

All stations £2 2 0

R.I. Crystal Set—300 to 1600

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Crystal Valve Cabinet Receiver—

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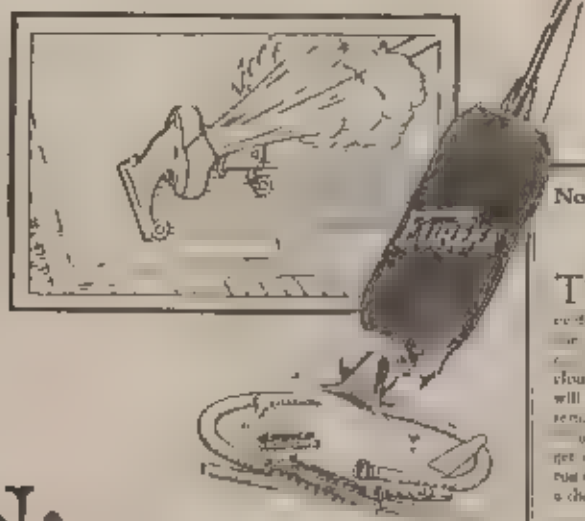
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CHRISTMAS 1925



No other electric cleaner
can meet this high-
vacuum test

TAKE any rug you have
at home, or even a
carpet, and place it
on a smooth surface. A
cloud of dirt will rush out. You
will be amazed to find that this
seems a little easier than a
high vacuum. The Eureka
gets in places that a clean-
er than you expect to find in
a thoroughly unclean one.

MEN:

Your Gift to Her

RUGS, carpets, upholstery, curtains, all the things that furnish the home—women have long recognized that there is only one way to make them really clean.

And that way is vacuum-cleaning.

Beating, sweeping, brushing, dusting—all the old methods are obviously ineffective. Only a strong vacuum can draw out deeply embedded dirt.

And yet there is only one vacuum cleaner made that deserves the name—only one with high-vacuum power enough to get all the dirt, whether on the surface or thoroughly ground in. Ordinary electric cleaners cannot make good, with their brushes and other concessions to worn-out cleaning methods, the efficiency they lack through their low vacuum force.

In over a million homes

That is why today, in more than a million homes the world over, women are using the Eureka Vacuum Cleaner. That is also why husbands who wish to give their wives a truly useful present at Christmas choose the Eureka. Men are

The Grand Prize

Let it be Freedom from Household Care—

*Give her the electric
cleaner that has many
times the vacuum power
of any other—the cleaner
that gets all the dirt.*

good judges of mechanical efficiency, and they are quick to appreciate the Eureka's amazing superiority.

Let the Eureka come into your household this Christmas. It is worth more, and costs far less, than an extra

servant. It does in a few minutes of pleasant work what used to require hours of drudgery—and does it better. Its high vacuum will suck the dirt from your carpets, curtains, upholstered chairs and sofas, mattresses, cushions, floors, walls; it will make your house clean and keep it clean all through the foggy winter and thereafter, as long as you live!

Free trial

Let us lend you a Eureka. Use it to clean your house. When you're done, we'll take it back if you like—or you can keep it, and pay us only £1 down and the rest (£16-17 0) at comfortable intervals. Borrow it without cost or obligation to yourself, but do it now, for this generous offer cannot be held open indefinitely.

And free attachments

When your Eureka is delivered to you on trial, we will send with it a set of attachments. These—worth 3½ guineas—we will not take back if you decide to keep the machine. Instead, we will let you have them absolutely free.

They include a sweep action brush for threads and fluff, a flat nozzle for books and difficult corners, a hose, extension tubing; a six-inch brush for wood-work, walls, or clothing, and a nozzle especially designed for furniture and upholstery.

This offer likewise can be made only for a limited period. So post the coupon today!

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VACUUM CLEANER

It Gets the Dirt

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32, Eureka House, Fisher Street, London W.C.1
At no cost or obligation to me please deliver a Grand Prize
Eureka Vacuum Cleaner for free use in my house-cleaning
and deliver with it the free set of attachments.

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You would be competent to deal with foreign correspondence

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H. G. WELLS says "ADMIRABLE."

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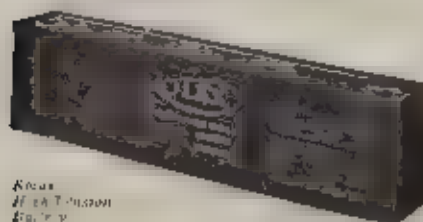
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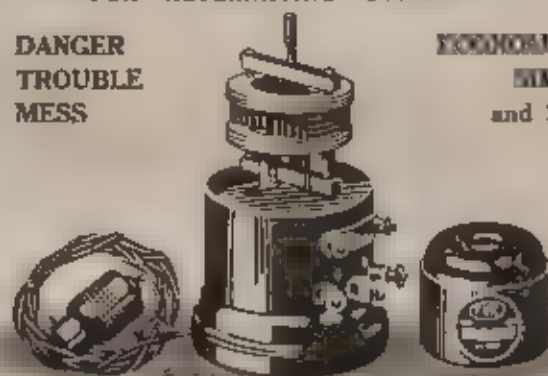
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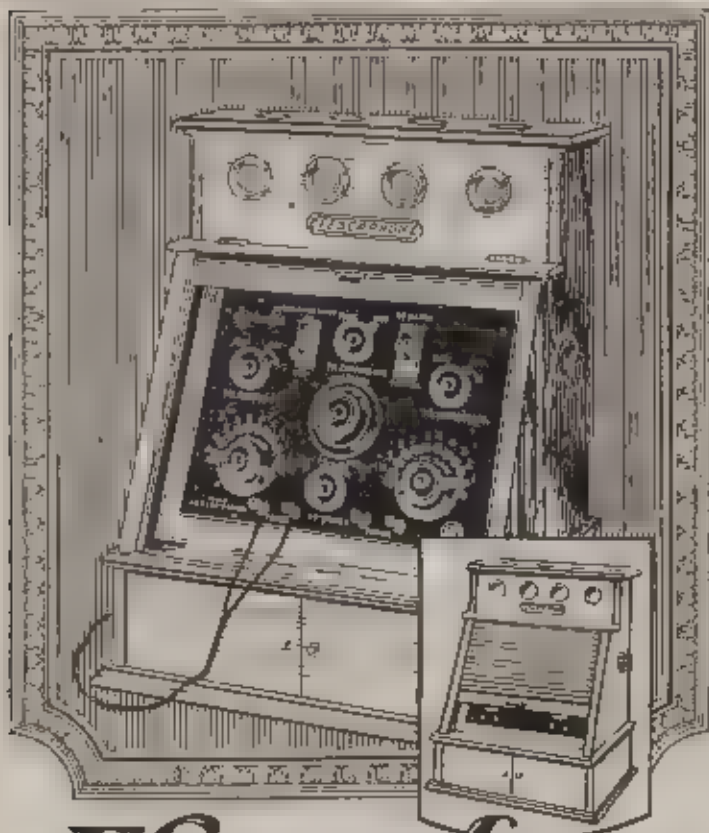
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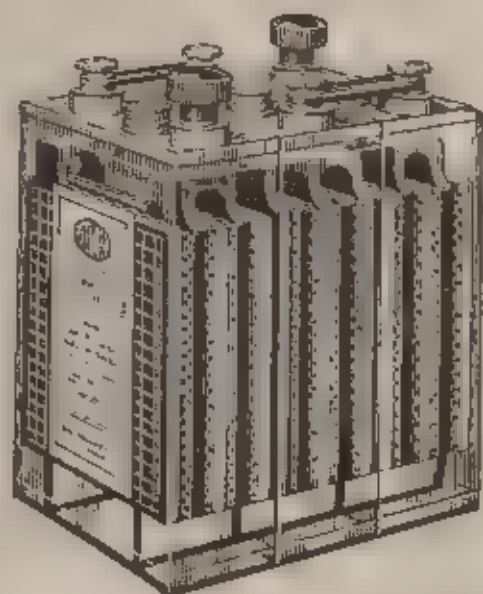
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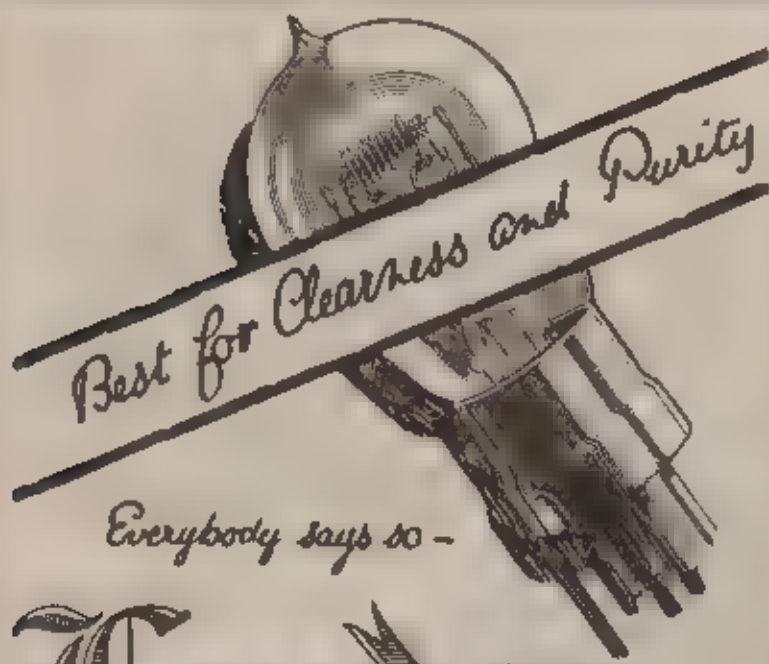
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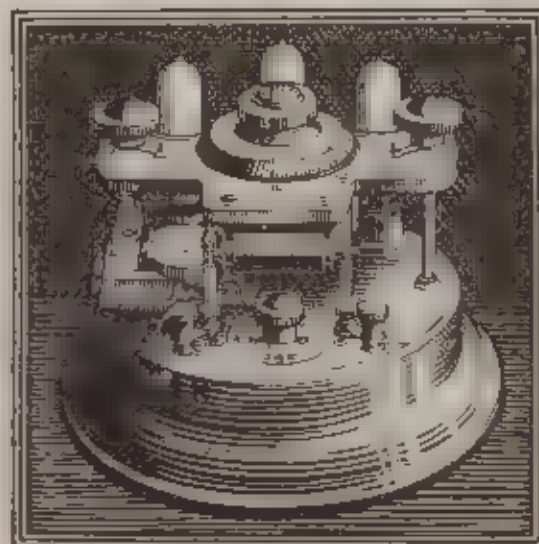
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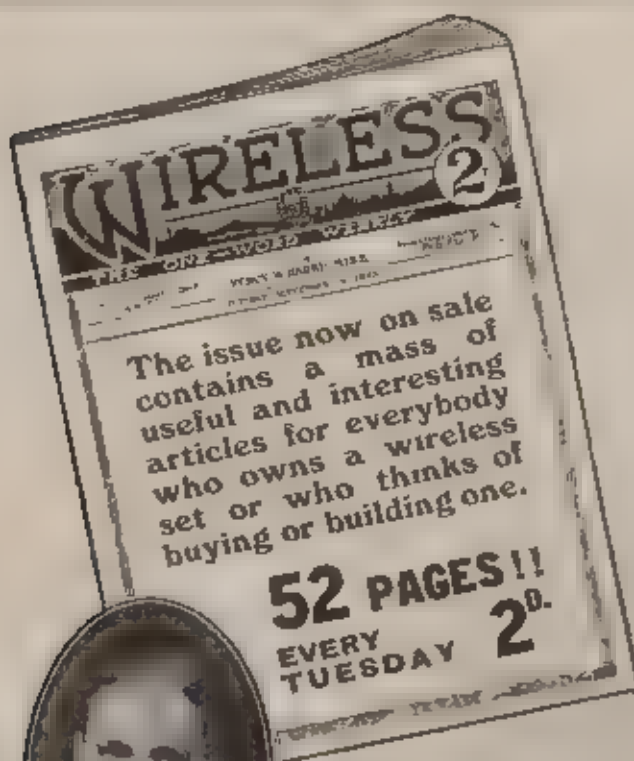
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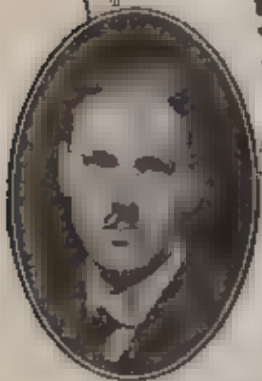
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- HOW TO RECEIVE AMPLIFIED. By Percy W. Harris, M.I.R.E.
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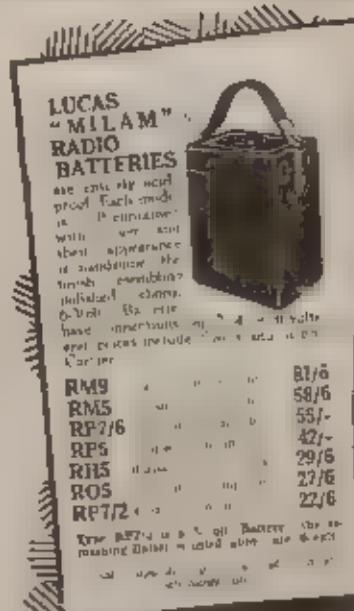
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RP7/2	22/6

The RP7/2 is a 7 cell battery the standard 6 volt is 6 cells and 6-6-2



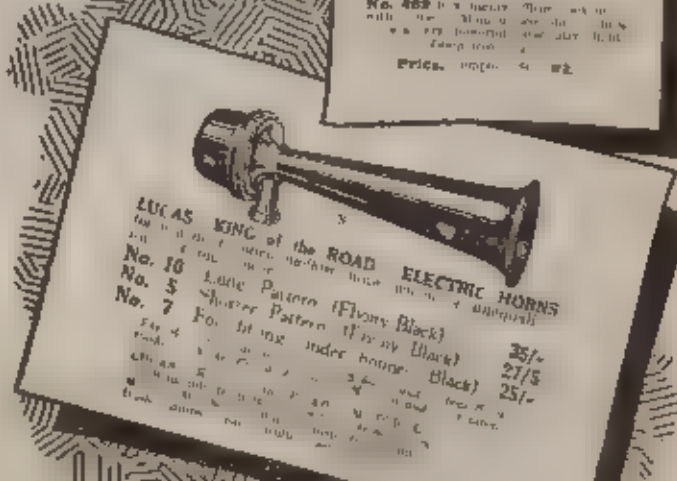
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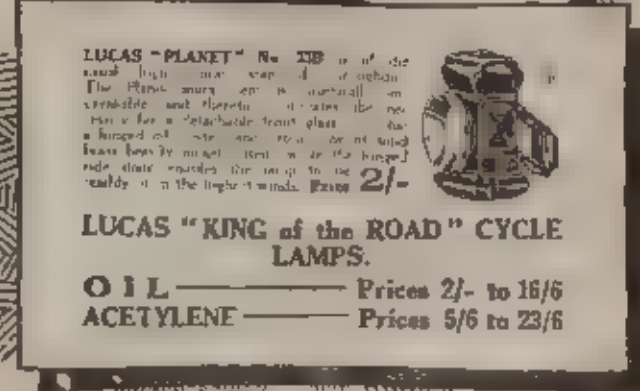
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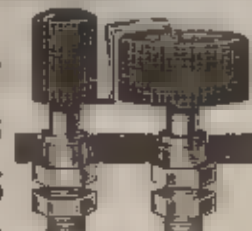
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The Polar Crystal Detector illustrated below can also be

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3/6

The following Report on the Polar Crystal is reprinted from the "Manchester Evening Chronicle."

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This is a beautiful little component. The crystal and contact are separate units, and fit in the panel by means of two valve pins and nuts.

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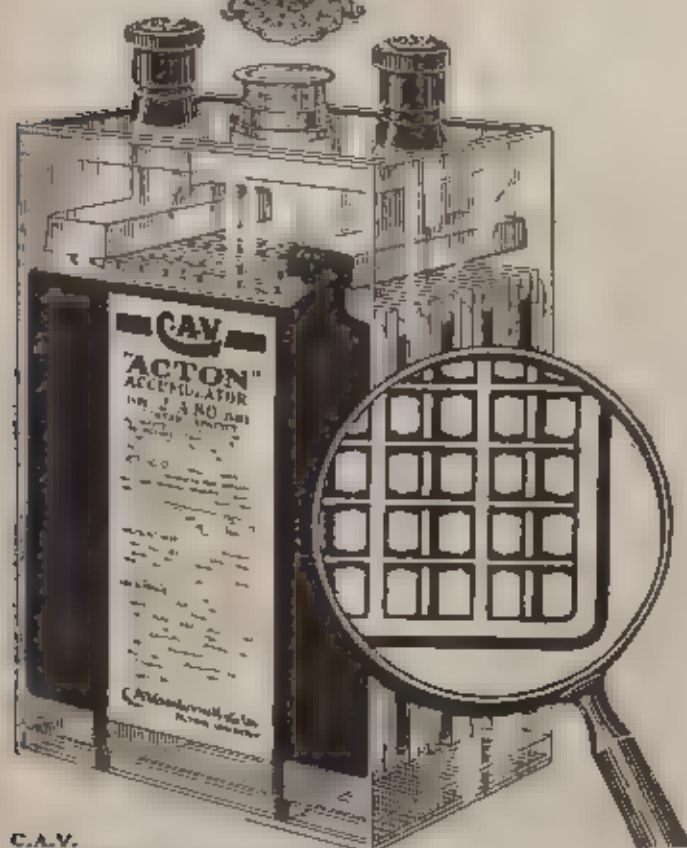
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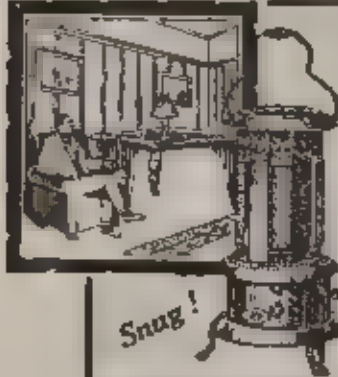
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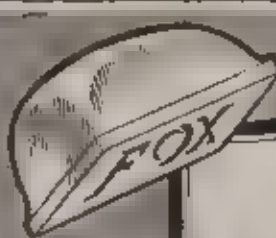
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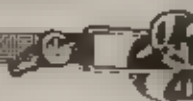
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Drain it**
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listen-in.



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